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B O S T O N U N I V E R S I T Y

G R A D U A T E S C H O O L

THESIS.

FOLK MUSIC: ITS RELATION TO CONGREGATIONAL SINGING AND WORSHIP.

SUBMITTED BY

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(A.B., ALBION COLLEGE, 1922)
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THESIS OUTLINE

FOLK-MUSIC: ITS RELATION TO CONGREGATIONAL SINGING AND WORSHIP.

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i. Prosperity and prestige bred corruption.	

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2. The Albigenes. (1167) 21-23

a. Protested against ecclesiastical corruption.

i. New doctrine sung to native folk-songs.

(a) Songs sacred or secular by change of few words.
(b) Bible teaching songs popular.

ii. Troubadours carried songs everywhere.

3. The Waldensians. (1173) 23-25

a. Peter Waldo sought vital Christianity.

i. Translated Bible into vernacular.
ii. Preached without "being sent".

(a) Brought on 200 years of Crusades.

b. Doctrines spread through Troubadours.

4. The Hussite Movement. 25-27

a. Hus criticized Crusades and selling of Indulgences.

i. Martyred by the church.

b. He established singing schools, created hymnody.

i. Moravians aided.

(a) Hymn Collection in 1504.
(b) New Gesangbuchlen, 1531.

5. Carols. 28-36

a. The Carol in church tradition

i. Carols popular in Early Church.
ii. Declined later.
iii. Revived to defeat Manicheism, 1223.
iiii. Constituted main folk-song in England, France, and Germany up to fifteenth century.

b. Characteristic European Carols.

i. Based on Nativity legends and incidents.

(a) Salutacioun Carol
(b) Austrian Song.
(c) Old French Carol.

c. English Carols.

i. Outgrowth of Mystery Plays.

(a) Song of Nuns of Coventry.

ii. Suppressed by Puritans.
iii. Rediscovered in 19th Century.

(a) Some ancient Christmas Carols, 1822.
(b) Christmas Carols, Ancient and Modern, 1833.

C. The Protestant Reformation. 37-59

1. The German Chorale. 37-47

a. Its origin.

i. Luther established democratic worship.
ii. He wrote simple hymns of love and reverence.

b. Musical settings.

i. Religious folk-song and contemporary secular folk-tunes.

(a) Congregational song earnest, majestic.

c. Perpetuating the chorale.

i. In Germany.

(a) Walther's Hymnal, 1524.
(b) Flood of songs and tunes followed.

(1) 30 Years' War killed spirit.

ii. In England.

(a) Chorales came into use through Lyra Davidica, 1708.
(b) Followed by Psalmodia Germanica, 1722, Moravian collections, and Die Melodien der Deutschen Evangelischen Kirchenlieder, 1889.

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2. Calvinistic Psalmody. 48-59

a. Psalm-Singing at Geneva.

i. Psalms of Calvin set to old French tunes.

(a) Marot and Bourgeois: Geneva Psalter.

b. Psalmody in England.

i. Sternhold and Hopkins' Psalms sung 200 years.
ii. Tate and Brady edition, 1696.

c. Psalm-Singing in Scotland.

i. Scottish exiles brought back Anglo-Genevan Psalter.

ii. Scottish Sternhold and Hopkins, 1560.
iii. Hart's Psalter introduced Common Tunes.
iiii. Rous' Psalter, 1650.

d. Psalmody in the New World.

i. Pilgrims - Ainsworth Psalter.
ii. Puritans - "Old Version".
iii. United in adoption of Bay Psalm Book, 1640.

D. The Modern Era. 60-91

1. The English Hymn. 60-74

a. Its native origin.

i. Wesley incited to start Revival through Moravians.

(a) Native Hymnody created using English folk-melodies and popular secular tunes.

b. Hymnody in England.

i. Methodist collections by Wesley, Lampe, Butts.
ii. Hymns accepted by all denominations.

(a) Divine Musical Miscellany.
(b) Hymns Ancient and Modern.

c. The Welsh Awakening.

i. Hymnody created by Williams.

(a) Welsh folk-tunes, popular glees.

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d. New World Hymnody.

i. Native composers adopted hymn form.

(a) Urania, Worcester Collection, etc.
(b) Hastings, Mason and Bradbury leaders.

2. The American Gospel Song. 75-85

a. Product of camp-meeting "Spirituals".

i. Southern Spirituals.

(a) Spiritual songs, hymn interpretations, and songs of personal salvation.

ii. Spirituals of Middle West.

(a) Unique in form and rhythm.

b. The Gospel Song emerges.

i. Spiritual became Gospel Song, 1850-65.
ii. Keynote of Evangelistic Movements in America, and British Isles.

3. The Folk Music of Mission Lands. 86-91

a. Church realizing rich heritage abroad.

i. India.

(a) Indigenous melodies basis for worship, teaching and evangelism.

ii. South Africa.

(a) Continual adaptation of native melodies.

III. THE PLACE OF FOLK-SONG IN MODERN HYMNODY. 92-139.

A. Carols. 94-95.

1. Ballad style words, lighter type melody.

a. Traditional carols winning way.

i. "THE FIRST NOWELL", "NOEL" common to books.

d. New World Hymnody.

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B. The Chorale in Modern Hymnody. 96-107

1. Introduces element of majesty.

a. Sixteenth Century Chorales.

i. "EIN' FESTE BURG", "AUS TIEFER NOT", "LUTHERS' HYMN","VATER UNSER", "VON HIMMEL HOCH", "WACHET AUF", "VULPIUS", "WEIMAR", and "PASSION CHORALE".

b. Seventeenth Century Chorales.

i. "ST.THEODULPH", "EISENACH", "LEIPSIC", "NUN DANKET", "SCHMUECKE DICH", "FRANCONIA", "BREMEN", "NEUMARK", "LEIBSTER JESU", "NUREMBERG", "WERDE MUNTER", "ANGELUS" and "NEANDER".

c. Old chorales.

i. Common Chorales of uncertain origin.

(a) "AMSTERDAM", "WINCHESTER NEW", "DIJON", and "SWABIA".

C. Psalmody. 108-116.

1. Unemotional, unison tunes with solid dignity.

a. Genevan Psalm Tunes.

i. 1543 GENEVAN PSALTER.

(a) "OLD 124th" and "OLD 134th".

ii. Psalter of 1551.

(a) "AUTUMN" and "OLD 100th".

iii. ANGLO-GENEVAN PSALTER, 1558.

(a) "OLD 137th".

b. Scotch Psalm Tunes.

i. "ABBEY", "DUNDEE" (French) "DUNFERLINE", "YORK", "LONDON NEW" and "MARTYRDOM".

c. English Tunes.

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c. English Tunes.

i. "GETHSEMANE", "WINCHESTER OLD", "OLD 132nd", "SOUTHWELL", and "CHESHIRE".

D. The Contribution of the English Hymn. 117-125

1. Rhythmic freedom.

a. Early English Tunes.

i. "THE RESURRECTION" set style for Methodist tunes.

ii. "ST.MARTINS", "AVISON" and "DUKE STREET".

iii. Operatic: "BRADFORD", "CHRISTMAS", "ANTIOCH", "ARLINGTON" and "GREENVILLE".

b. Later Tunes.

i. Abundance of extreme "fuguing" pieces.

(a) "SILVER STREET", "TRURO", "CARLISLE", etc. represent best.

c. Methodist Tunes in America.

i. Popularized by Billings during Revolution.

(a) "CORONATION", "TOPLADY", "ORTONVILLE", "RETREAT","ZION" ,"BETHANY", "BOYLSTON", "OLIVET", "ROCKINGHAM", "LABAN", "WARD", "WATCHMAN", "HEBRON","JUST AS I AM", "REST", "RATHBUN" and "SILOAM".

E. The Place of the Gospel Song in Modern Hymnody. 126-128

1. Characterized as subjective and somewhat emotional.

a. Most popular among evangelistic groups.

i. The Spiritual - Gospel Song.

(a) "LOVING KINDNESS", "FOUNTAIN" and "MY BELOVED".

ii. Later Gospel Songs.

(a) "BRADBURY","EVEN ME", "HE LEADETH ME", "SOLID ROCK", etc.

F. Traditional Melodies. 129-139

1. Unite in hymnody to create spirit of universality.

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b. National Tunes.

i. "MEAR","BATTLE HYMN OF THE REPUBLIC", "INNOCENTS", "ELLECOMBE", "MENDEBRAS", "LEONI", "SICILIAN MARINERS", "CRUSADERS HYMN", "BALERMA", and "SPANISH CHANT".

c. Present Tendencies.

i. Growing appreciation of folk-melodies.

(a) Independent collections: Y.W.C.A. etc.
(b) Recent Church Hymnals.

IV. OUR HERITAGE. RISE OF FOLK-MUSIC. 140-143

A. The Summary.

a. Universal Tunes.

i. "ADESTE FIDELES" and "AMERICA".

b. National Tunes.

i. "HEAR", "BATTLE HYMN OF THE REPUBLIC", "INNOCENTS", "ELEGOMEE", "MENDELSSOHN", "LEONI", "SICILIAN MARINERS", "CRUSADERS HYMN", "BALERMA", and "SPANISH CHANT".

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IV. OUR HERITAGE. 140-143

A. The Summary.

"God in his infinite goodness, created man with music in his soul, and melody in his voice so that, when he had finished the work of creation, men and angels might unite in one glorious song of praise."[1] Human frailty frustrated the perfect fulfillment of that divine plan yet through all the ages and in every clime music, more than any other art, has proved helpful in the worship of the Divine Father.

"Music is the child of prayer, the companion of religion,"[2] said the French author and statesman Francois Chateaubriand, and his mysticism is echoed by those who call music the DIVINE ART. Religion is an emotional response which seeks an emotional outlet, thus in music it recognized so powerful a vehicle of emotional feeling -- quick to generate as well as to express the deepest and most elemental passion of the heart -- that union was inevitable. This union profoundly influenced both religion and music.

Singing or chanting in unison as a religious rite evolved as one of the earliest responses to the worship instinct. The rise of forms and ceremonies, however, led to the demand for a musical technique which in turn withdrew sacred music from the mass of worshippers, and intrusted it to a musically trained priesthood. As

T H E R I S E O F F O L K - M U S I C.

1. GOULD - CHURCH MUSIC IN AMERICA - P.8.
2. PRICE - THE MUSIC AND HYMNODY OF THE METHODIST HYMNAL - P.10.

THE RISE OF FOLK-MUSIC.

FOLK-MUSIC VERSUS CHURCH MUSIC.

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1. GOULD - CHURCH MUSIC IN AMERICA - P.2.
2. PRICE - THE MUSIC AND HYMNODY OF THE METHODIST HYMNAL - P.10.

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1. GOULD - CHURCH MUSIC IN AMERICA - P.3.
2. PRICE - THE MUSIC AND HYMNODY OF THE METHODIST HYMNAL - P.10.

often as such a division occurred, sacred music joined the ranks of so-called "churchly" or art music, while the God-given music of the common folk was left to break forth spontaneously in folk-songs.

THE UNION OF FOLK MELODIES WITH SACRED HYMNODY.

Music by itself can only express a nervous impression made by an emotion. Music accompanied by a definite statement starts thought and imagination. Thus religion early united with music its sister art Poetry. This union gave to poetry definiteness and precision,to music it gave emotional power. Thus through Song both were combined and each supplied what the other lacked.

Music owes much of its form and power to the church. Evolved independent of religion, nevertheless it owes its development to the fact that religion embraced it and that Christianity adopted it. Thus when music and hymn-writing -- each divine in its own peculiar sense -- were united worship found its noblest expression, prayer its most beautiful form, and praise its loftiest utterance. It is this union of music and poetry, of folk-song with the hymns of the Christian Church that we are to consider under the subject, FOLK MUSIC: ITS RELATION TO CONGREGATIONAL SINGING AND WORSHIP.

This relationship becomes increasingly evident as one traces this folk-stream from its rising far back in the beginning of the Christian Church; its frequent suppression by Ecclesiasticism coupled with as frequent outbursts through heretical uprisings within the

church. The intimate union of folk-music with congregational singing and worship finds strong confirmation through the pages of history. Yet not simply is it limited to the past. Our modern hymns bear striking testimony to the permanence of this union.

The presentation of this subject thus becomes two-fold: first, a review of the historical movements by which folk-music entered the church, and secondly, a survey of modern hymnals to determine the manner in which these great streams of folk-music still continue to contribute to congregational song in the various denominations of the Christian Church.

THE HISTORICAL ADOPTION

OF FOLK-MUSIC.

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MUSIC IN THE EARLY CHRISTIAN CHURCH.

There was at the beginning no formal break with the ancient Jewish Church. The disciples assembled regularly in the temple, worshiped in their private gatherings after the manner of the synagogue service which Christ himself had sanctioned. At Christ's last supper with his disciples the company sang a hymn which was undoubtedly the "Great Hallel" of the Jewish Passover celebration[1]. It was only by the introduction of the eucharistic service that the Christians deviated from the venerable forms of their fathers' worship. Yet with the spread of the Gospel among the Gentiles, the arising of antagonism between Christians and Jews, and the dismemberment of the Jewish nation, dependence upon the Jewish ritual lessened and the new church came under Greek systems and traditions. "It was the residue of what was pure and reverend, drawn from the tradition of Apollos' temple and the Athenian tragic theatre; it was the form of vocalism which austere philosophers like Plutarch praised that was drafted into the service of the Gospel.[2]".

EARLY CHRISTIAN WORSHIP.

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1. PSALM cxiii - cxviii.
2. DICKINSON - MUSIC IN THE HISTORY OF THE WESTERN CHURCH. P.53.

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ship from the very beginning. Hymns of contemporary origin were in common use as early as the time of St.Paul, for we find him encouraging the Ephesians and Colossians to use "Psalms, hymns, and spiritual songs.[1]" This three-fold classification of religious songs as given by the Apostle is generally accepted to mean: 1, the ancient Hebrew psalms; 2 , hymns taken from the Old Testament and not included in the psalter and since called canticles; and 3, songs created by the Christians themselves. This latter class points us to the birthtime of Christian Hymnody. The worshippers of Christ could not remain content with the Hebrew psalms, for they were not concerned with the outstanding facts of the new faith. They needed hymns celebrating Christ, himself; hymns radiant with the joy of the Christian hope in this life and in the life to come. We may suppose, therefore, "That a Christian folk-song, such as the post-apostolic age reveals to us, began to appear in the first century.[2]"

The first definite testimony concerning this fact occurs in the celebrated letter of the younger Pliny from Bithynia to the Emporer Trajan, in the year 113, in which the Christians are described as rising before day to sing a hymn.[3]" Likewise Tertullian, living im the second century, described an "Agapae" or Love Feast as follows: "After washing the hands and bringing in the lights, each man was invited to come forward and sing a hymn in praise of God, either from the Scriptures or of his own composition.[4]"

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1. EPHESIANS V: 19. and COL. III, 16.
2. DICKINSON - MUSIC IN THE HISTORY OF THE WESTERN CHURCH. P.46.
3. " EXCURSIONS IN MUSICAL HISTORY. P.115
4. " " " " " " "

ship from the very beginning. Hymns of contemporary origin were in common use as early as the time of St.Paul, for we find him encouraging the Ephesians and Colossians to use "psalms, hymns, and spiritual songs."[1] This three-fold classification of religious songs as given by the Apostle is generally accepted to mean: 1, the ancient Hebrew psalms; 2, hymns taken from the Old Testament and not included in the psalter and since called canticles; and 3, songs created by the Christians themselves. This latter class points us to the birthtime of Christian Hymnody. The worshippers of Christ could not remain content with the Hebrew psalms, for they were not concerned with the outstanding facts of the new faith. They needed hymns celebrating Christ, himself; hymns radiant with the joy of the Christian hope in this life and in the life to come. We may suppose, therefore, "that a Christian folk-song, such as the post-apostolic age reveals to us, began to appear in the first century."[2]

The first definite testimony concerning this fact occurs in the celebrated letter of the younger Pliny from Bithynia to the Emperor Trajan, in the year 113, in which the Christians are described as rising before day to sing a hymn.[3]" Likewise Tertullian, living in the second century, described an "Agape" or Love Feast as follows: "After washing the hands and bringing in the lights, each man was invited to come forward and sing a hymn in praise of God, either from the Scriptures or of his own composition.[4]"

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1. EPHESIANS V: 19. and COL. III, 16.
2. DICKINSON - MUSIC IN THE HISTORY OF THE WESTERN CHURCH. P.45.
3. " " EXCURSIONS IN MUSICAL HISTORY. P.115
4. " " " " " " "

Paul of Samosata, the first Bishop to appear in pomp under a baldachin, was deposed from the See of Antioch by the Council of the Syrian Church about the year 265, becauee he would not permit the inspirational singing of hymns. Yet in one hundred years the church had swung so far from its democratic attitude as to forbid anyone to sing hymns other than the canonical psalmists who had the right to mount into the pulpit.[1] The Council of Laodicea (343-381) formally silenced the independent song of the people, although congregational participation did not entirely cease at that time. So far as the church was concerned, however, congregational singing from that time was relegated to the home circle, private worship and special popular religious functions.

THE GNOSTIC HERESY.

Every religious movement means that men are thinking for themselves, or feeling for themselves, spontaneously and individually rather than in response to the dictates of authority or tradition. In such a crisis music becomes the most satisfying outlet for emotion; it makes the strongest appeal to the hearts of men; it becomes the greatest proselyting force.

The newly founded church soon came to regret its departure from the policy of democracy in worship, for as early as the second century there arose in Syria a group of heretics called GNOSTICS.

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These were led by Bardasanes and Harmonius at Edessa, who declared Christ to be entirely God. They beguiled many into their errors by the charm of their hymns and melodies, so that the historian Xanthopulus later observed that Syrian church music largely adopted or borrowed the melodies of these heretics. To these folk-song tunes, Ephraem (307-373), the most prolific as well as the ablest hymnist of his time, composed a large number of hymns which he gave to orthodox choirs to be sung on Sundays. Largely through the labors of this one man orthodox hymnody reached its climax in the fourth century. Few of these hymns of the Eastern Church have as yet been translated. Unfortunately the folk-song melodies which popularized them have been lost entirely.

THE ARIAN CONTROVERSY.

The third century witnessed a similar uprising in Greek speaking centres. At Antioch in the days of Paul of Samosata and at Alexandria in the time of St.Athanasius a group of non-conformists arose who called themselves ARIANS. Directly adverse to the Syrian heretics in doctrine this later sect denied the divinity of Christ. This belief in a human Christ they propagated through the medium of congregational song. Later developments of the controversy centered at Constantinople under the rule of Chrysostom. This good saint, finding that the popular singing of the heretics was drawing many

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many from the church, organized a system of nightly processionals with choirs bearing silver crosses and lighted tapers as they marched singing hymns. As the struggle became alarming, Arians and orthodox Christians could be heard about the streets singing the same folk-song melodies to different words. Riots and murders resulted, but popular singing went on.

The only trace of these early hymns is found in brief HIRMOI, or typical stanzas, on which the later hymns were modeled. The School of sixth century hymnists led by Romanus lend themselves more readily to English translations, but so far have not been used. For the translations and adaptations of Greek hymns of the seventh, eighth and ninth centuries the modern church is largely indebted to Dr. Neale of England. No tunes have been preserved.

Arianism was defeated at the Council if Nicaea in 325. In token of that victory another phrase was added to the GLORIA or Lesser Doxology declaring Christ's co-eternity with God in the words, "AS IT WAS IN THE BEGINNING IS NOW AND EVER SHALL BE, WORLD WITHOUT END,

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19.

CHRISTIAN SONG DURING THE MIDDLE AGES.

It is said that "Antioch was the scene of the wedding between Jewish psalms and Greek melody.[1]" The sacrificial songs of the Egyptians, the Hebrews and the Greeks were chants; thus in adopting this form for its Christian music the Eastern Church clung to tradition.

THE CHURCH AND ECCLESIASTICAL SUPREMACY.

As early as 350 A.D. Bishop Leontius initiated antiphonal choir chanting into his church at Antioch. This city came to be recognized throughout early Christendom as the home of music and the center of theology and liturgy. St.Ambrose, while visiting Antioch, learned the new type of singing and loved it so well that he carried it back to Rome and Milan. According to popular tradition, it was his efforts, augmented by the work of his musical successor, Pope Gregory, that evolved PLAINSONG, which has been the basis for the liturgy of the Roman Catholic Church from that day to the present hour. Succeeding centuries perfected this musical liturgy the like of which the world has never seen.

It is not strange that churchly music became more and more ecclesiastical, thus relegating the folk-song of the people more completely to secular life. As the twelfth century drew near, church-

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men little sensed the religious undercurrents of the time -- undercurrents which were destined to bring revolt and bloodshed -- undercurrents which were soon to tap a hidden source of folk-song and transform it into a mighty proselyting force even as in former days. To understand these cross-currents we must glance briefly at the political growth of the Church.

With the edicts of Constantine early in the fourth century -- which practically made Christianity the religion of the Roman Empire -- the Church entered upon an era in which ritualistic splendor kept pace with a rapid acquisition of temporal power. The re-adjustment of political and social conditions all over Europe compelled the Church to become in doctrine, worship, and government a single, unified, spiritual state. Thus the papacy was established as the head from which all subordinate members derived legality. The preservation of civilization and righteousness against European savagery led to the creation of monasteries. To these centers of learning flocked men of culture and learning, nobles and feudal lords. Men of wealth gave of their money and lands until the coffers of the Church were overflowing. Prosperity and prestige bred corruption,-a corruption so great that Rome became synonymous with paganism and vice.

THE ALBIGENES.

The first dissenting voice to be raised against this corruption came from Toulouse, the capital of the heretical province

of Aquitaine. In 1167 those who called themselves ALBIGENES or Johannites -- because they traced their origin to Patmos and the æven churches of Asia -- set up a church of the Spirit. Their worship centered about the Holy Spirit "incorporeal Love". Historians record how "The plains of the South were the battlefields soaked with the blood of many crusades against them, which they withstood under their banner of the Lamb and the Lyon; the Pyrenees were their fortresses and asylums of refuge where they fought for twenty years against the two millions and bore the shock of a hundred crusades directed toward their extermination.[1]"

Toulouse became the shrine for the greatest minstrels. "The foundation principles of the troubadours were in essence Albigensian; sacrifice the essence of love; true love the love of the ideal, therefore pure and spiritual.[2]" The Albigensian Church enrolled such great names as Armand d' Amel -- called by Petrarch "the Grand Master of Love", Bernard de Ventadour, and many others. A great historian wrote with truth that "Poetry was the wings of the heresy angel; the two greatest forces of the century were the lance and the harp.[3]"

The new doctrine sung its way into the hearts of the people in a musical language they knew and loved. Many of the songs were made secular or sacred by simply changing two or three words. Such songs

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1. DICKINSON - EXCURSIONS IN MUSICAL HISTORY. P.117
2. " " " " " P.118
3. " " " " " P.118

as the Minnelied "All' Mein Gedanken sind bei Dir" ("All the thoughts of my heart are with thee") might well be sacred in melody and text and be addressed to the Virgin Mary, to an earthly lover, or to Christ. The troubadors came to play almost as vital a part in teaching as did the preachers. In fact ministers often requested the members of their congregations to put the sermon into song. Many of these Bible teaching songs still remain: i.E. IN MATTHEW EIGHTH IS WRITTEN, a ballad of the storm at sea.

THE WALDENSIANS.

(1173)

Only seven years later a second heretical group arose, led by Peter Waldo, a citizen of Lyon. This group took St. Paul as their patron and example. Their uprising came somewhat after this manner: Peter Waldo, stirred to the depths of his soul by the death of a friend and by the song of a ballad singer, consulted a priest concerning the way by which he might enter the Kingdom of Heaven. The priest thoughtlessly answered, "Sell all thou hast and give to the poor and thou shalt have treasure in heaven.[1]" Peter literally did as the priest advised, then, seeking added truth, paid two ecclesiastics to help him translate the Bible into the dialect of the people. He committed whole Gospels to memory, then went forth in spite of orthodox

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opposition to fulfill the "Great Commission."

Even as the ALBIGENES doctrines were carried through song, so the WALDENSIANS spread their belief by troubadours also. One Rayounard in NOBLE LECZON -- written near the end of the twelfth century -- sang of them, "If there be anyone of whom it is said that he will not slander, nor swear, nor lie, nor be guilty of dishonesty or theft, nor give himself up to dissoluteness, nor revenge himself on his enemies, they call him a VAUDOIS (that is a Waldensian) and cry Death to him![1]"

In 1183 the Council of Verona launched a bull against these non-conformists because they preached without "being sent". Some few years later Pope Innocent VIII formulated a bull of Extermination, whereupon two hundred years of Crusades followed -- Crusades attended by massacres, tortures, imprisonment, burning at the stake -- all because of two points of belief, namely, Free Salvation through Jesus Christ and Faith working by Love. Permission was finally granted these folk to go over Mont Cenis Pass into Switzerland. In the bitter cold of winter Pastor Henri Arnaud led the band on this perilous journey. Many old men and children perished on the way, but a weary remnant reached Geneva and entered the gates singing that famous WALDENSIAN chorale on Psalm LXIV -- The Psalm of fugitive Israel which Theodore de Beza had translated into their language.

"O GOD, WHY HAST THOU CAST THY PEOPLE OFF?
AND WHY AGAINST THEM BURNS THY ANGER SORE?"

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1. DICKINSON - EXCURSIONS IN MUSICAL HISTORY. - P.130.

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1. DICKINSON - EXCURSIONS IN MUSICAL HISTORY. - p.130.

Three years later five hundred men with their pastor returned across that same mountain pass and gloriously re-entered their own country. Overlooking their native city the little band broke forth with the same chorale, but now in a triumphant strain,

"ARISE, O GOD IN POWER, PLEAD THINE OWN CAUSE."

THE HUSSITE MOVEMENT.

Nearly fifty years before the birth of Martin Luther we are poetically told by an old writer that "The voice of the turtle began to be heard in the land of Bohemia, as a token that the spiritual winter was passing away, and the time of the singing of birds was come."[1] This was the voice of John Hus who dared to criticize the Church because it declared crusades of Christians against Christians, and secondly, because it sanctioned the selling of indulgences. Compelled to appear before the Council of Constance in 1414 to answer for his heresies, Hus was found guilty and burned at the stake July 6,1415.

The news of his martyrdom spread through Bohemia like wildfire. Fired with the spirit of Hus, a great military leader, John de Trocznow -- known as Ziska (the One-Eyed) -- armed his men with their own great iron flails which every man of them knew how to use. As they advanced to battle singing the great Hussite War Song, the enemy would often turn and run without striking a blow.

"WARRIORS WHO FOR GOD ARE FIGHTING"

they sang, and swung their flails like Jehoshaphat against the Edomites

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1. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.1.

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1. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.1.

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John Hus realized that there were ways of reaching the hearts of people other than by sermons. Finding in music a great aid to his own spiritual life, he established a school for singers. More than that he and his faithful followers, the Bohemian Brethren (now known as Moravians), diligently collected hymns "Which were fitted either to Gregorian melodies or to popular secular airs.[1]" The Brethren published their first collection of hymns in 1504 in the Bohemian language. In 1531 a German version EIN NEW GESANGBUCHLEN was published by Michael Weiss, Minister of the Brethren's Church at Landskron, near Fulneck, in Moravia. "RAVENSHAW" is an adaptation of one of the chorales in this book.

The Moravian Brethren, a gentler, milder offshoot of the Hussites, were invaluable musical assistants to the Hussites, as has been previously shown. To this musical zeal they coupled as great a zeal for missions, and so Herrnhut became the center of the first great missionary movement of modern times. First started on their work by the "laying on" of Waldensian hands, these "hymn-singing Moravians" sensed the spiritual needs of the New World and prepared to meet that need. It was their singing -- in which he joined on the voyage to America -- that affected most profoundly the spiritual life and evangelistic ideals of John Wesley. Some years later in a MORAVIAN service, Wesley gained the evangelistic passion which sent him forth as the leader of the new Methodist revival.

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1. LIGHTWOOD - HYMN TUNES AND THEIR STORIES. P.2.

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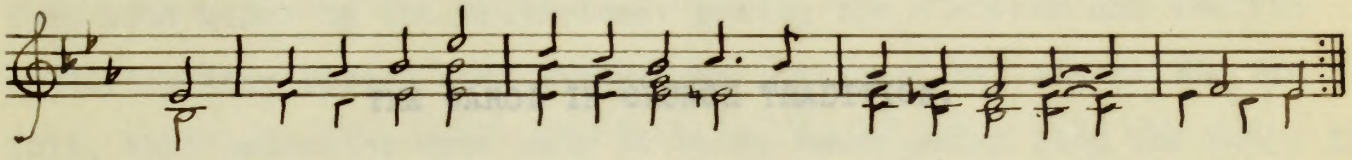
1. LIGHTWOOD - HYMN TUNES AND THEIR STORIES. P.2.

Experiencing with Luther in his mighty movement for reform, a unique bond of common endeavor, the Moravians accepted the chorales of Luther and made them their own. Several of their own distinctive hymns may still be found, however, among them being "HYMN MELODY OF THE BOHEMIAN BRETHREN."[1]



-- which is associated in modern hymnody with M. F. Bell's poem, "O dearest Lord, by all adored" -- and the beautiful fifteenth century "EVENING HYMN OF THE MORAVIAN BRETHREN", which furnished the Dutch organist and composer, Johannes Barend Litzaw, the theme for his VARIATIONS.

It is to be regretted that the folk-melodies which so closely associated themselves with the propagation of religious truth down through Christian history are lost to modern Psalmody. Yet during these long centuries the common ideals and aspirations of the common folk, molded by influences sacred and secular, slowly evolved a popular folk-lore which lives and is our heritage from the Middle Ages - THE CAROL.

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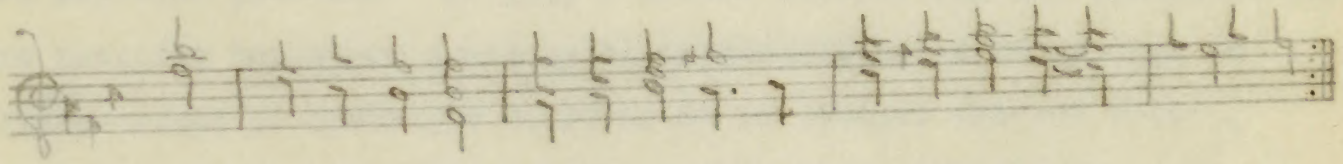
1. WILLIAMS - SONGS OF PRAISE. No. 464.



"O dearest Lord, by His blood" -- and the pessimist finishes the verse "WHEN NATURE SMILES IN THE MORNING BEFORE ME," which introduces the variations.

It is to be regretted that the folk-melodies which so closely associated themselves with the progression of religious thought down through centuries are lost to modern performance.

Let anyone trace some connection between these folk-tone sets and the common folk, modified by influences based on ancient Greek and Hebrew tone-forms and he will get some idea of the Middle Ages - THE CAROL.

experimenting with Lutheran hymn tunes, the Moravians accepted the chorales a number and to common endeavor, the Moravian accepted the chorales to Lutheran and made them their own. Several of their own distinctive hymn sets still be found, however, among them being "HAIL MELODY OF THE BOHEMIAN BRETHREN."]

CAROLS.

"What sweeter music can we bring
Than a Carol for to sing
The Birth of this our Heavenly King." - HERRICK

THE CAROL IN CHURCH TRADITION.

The very first carol ever heard by mortal ears was that which the angels sang over Bethlehem's hills in honor of the birth of our Lord; "GLORY BE TO GOD ON HIGH, AND ON EARTH PEACE, GOODWILL TOWARDS MEN" they sang, and their message has been echoed down through the ages. The singing of carols became a part of church tradition. We are told that Clement in the first century said to the priests, "Brethren, keep diligently the feast days and above all, the day of Christ's birth.[1]" Telesphorus, who became Bishop of Rome in the year 129, inaugurated the custom of singing carols in honor of the Nativity. Abbe' Lebeuf records the fact that "These songs of the people were sung in the night of the Nativity in the provinces and churches of France from the ninth century on, -- that is from the time that the Latin language began to give place to the vernacular.[2]"

The popularity of these carols must have waned during the

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1. EXCURSIONS IN MUSICAL HISTORY - DICKINSON - P.103.
2. " " " " " - P.103.

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next few centuries for William J.Phillips of Queen's College,Oxford, in his excellent little book on carols says that it was twelve hundred years after the Nativity before the first carol was sung on earth.[1]

In the ninth century a heresy known as Manicheism was brought from Asia Minor by the Paulicians. During the eleventh and twelfth centuries they spread over Europe the doctrine that ALL MATTER WAS EVIL, that salvation came only by being emancipated from the body. It was to save the doctrine of the Virgin Birth and the beauty and sacredness of earthly life that in the tiny Italian Village of Grecia, in the year 1223, St.Francis of Assisi, that great mystic of the Middle Ages, made the first Christmas crèche or crib in the village church, then led the brethren of his community in singing Christmas hymns in honor of the birth of the Savior of the World. St.Francis' attempt to vitalize the religion of his day made a profound impression upon the music of the common folk, for in the historical edition of Hymns Ancient and Modern we are told that with the coming of the printing press the vernacular tongue began to assert itself, thus affording opportunity for the translation of the most popular Latin hymns and Sequences. But even when translated these musical forms were not easily grasped by the multitude whose "MAIN POPULAR OUTPUT IN ENGLAND, FRANCE and GERMANY ALIKE HAD BEEN UP TO THE END OF THE FIFTEENTH CENTURY IN THE FORM OF CAROLS.[2]"

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1. CAROLS: THEIR ORIGIN,MUSIC AND CONNECTION WITH MYSTERY PLAYS. PHILLIPS - Chapter I.
2. HYMNS ANCIENT AND MODERN (Historical Edition) P.XXXVII.

next few centuries for William J.Phillips of Queen's College,Oxford, in his excellent little book on carols says that it was twelve hundred years after the Nativity before the first carol was sung on earth.[1]

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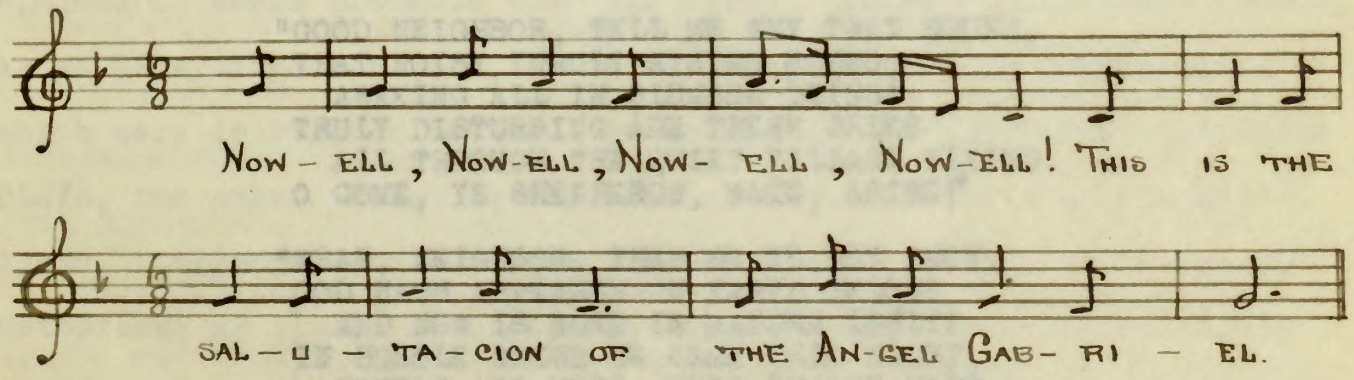
1. CAROLS: THEIR ORIGIN,MUSIC AND CONNECTION WITH MYSTERY PLAYS. PHILLIPS - Chapter I.
2. HYMNS,ANCIENT AND MODERN (Historical Edition) p.xxxvii.

CHARACTERISTIC EUROPEAN CAROLS.

In all countries the carols differed from hymns in that they were characterized by a free ballad style of words and a lighter type of melody. Moreover, a large proportion of them embodied various legendary embellishments of the Gospel narrative, with a number of apocryphal incidents connected with the birth and early life of Jesus Christ.

Mr. Fuller-Maitland[1] has edited some carols of the fifteenth century, and among them are some of the best of the old religious carols. From his collection comes the SALUTACIOUN CAROL which ranks first among medieval folk-song. This famous carol has two sets of words -- one in Latin in praise of the Virgin Mary, and one in English in praise of English ale.

SALUTACIOUN CAROL.[2]



While carols grew up around the Virgin, around legends such as the BOAR'S HEAD or the APPLE or CHERRY TREE, about Nature,

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1. LEADENHALL PRESS.
2. MANUAL OF ENGLISH CHURCH MUSIC - GARDNER & NICHOLSON - P.2.

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and about Seasons of the year, yet by far the greater number of sacred folk-songs attached themselves to incidents and legends of the Nativity.

The shepherds were very popular and so in an old Austrian song one shepherd calls to the others

"SHEPHERDS, NOW GO WE TO YON FAIR BETHLEHEM TOWN,
WHERE IN A MANGER THE LORD CHRIST HAS COME DOWN."

He cautions them thus,

"ENTER YE SOFT, LEST THE BABE BE ASLEEP,
MARY, HIS MOTHER, HER WATCH O'ER HIM DOTH KEEP.[1]"

His kindly heart likewise prompts him to suggest that they take a lamb as a gift to the Holy Family, in order that there may be food for Mary and Joseph and a warm fleece for their baby.

Songsters have always been fond of imagining the stir in Bethlehem on that Nativity night, and how excited the people must have been. An old French folk-song describes a villager who hears the stir and rushes forth to inquire, then is told that Christ has been born in his little village.

"GOOD NEIGHBOR, TELL ME WHY THAT SOUND,
THAT NOISY TUMULT RISING ROUND,
AWAKING ALL IN SLUMBER LYING?
TRULY DISTURBING ARE THESE CRIES
ALL THROUGH THE QUIET VILLAGE FLYING,
O COME, YE SHEPHERDS, WAKE, ARISE!"

"WHAT, NEIGHBOR, THEN DO YE NOT KNOW,
GOD HATH APPEARED ON EARTH BELOW?
AND NOW IS BORN IN MANGER LOWLY!
IN HUMBLE GUISE HE CAME THIS NIGHT,
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1. DICKINSON - EXCURSIONS IN MUSICAL HISTORY. P.104.

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1. DICKINSON - EXCURSIONS IN MUSICAL HISTORY. P. 104.

"GOOD NEIGHBOR, I MUST MAKE AMEND,
FORTHWITH TO BRING HIM WILL I SEND,
AND JOSEPH WITH THE GENTLE MOTHER;
WHEN TO MY HOME THESE THREE I BRING,
THEN WILL IT FAR OUTSHINE ALL OTHER,
A PALACE FAIR FOR GREATEST KING!" [1]

It seems apparent, therefore, that the main stream of folk-music, which found expression in the early Christian Church, could not be submerged but broke forth again in the form of popular, spontaneous carol singing.

ENGLISH CAROLS.

In England the carols were the outgrowth of the Mystery Plays which were so much frequented during the twelfth and thirteenth centuries. Groves in his DICTIONARY OF MUSIC AND MUSICIANS says, "Indeed it seems probable that the direct source of Christmas carols, as we understand the term, is to be found in similar compositions which were introduced between the scenes of the MYSTERIES or MIRACLE PLAYS, the great religious and popular entertainments of the Middle Ages". [2] Longford speaks of the MIRACLE PLAYS (twelfth to sixteenth centuries) as giving considerable scope to popular religious music then concludes with the significant statement, "They were in fact THE PROGENITORS OF THE CAROL." [3]

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1. EXCURSIONS IN MUSICAL HISTORY - DICKINSON - P.6.
2. GROVES - P.P. 471-3.
3. MUSIC AND RELIGION - LONGFORD. P.88

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1. EXCURSIONS IN MUSICAL HISTORY - DICKINSON - P.8.
2. GROVES - P.P. 471-3.
3. MUSIC AND RELIGION - LONGFORD. P.88

The simple religious drama of the twelfth century was presented either in the church or in its immediate vicinity on sacred ground. Priests were the actors. The increasing popularity of such sacred dramatic presentations in time compelled the introduction of lay actors, and the drama moved to the village green. Ecclesiastical influence gradually lessened until during the fourteenth and fifteenth centuries the actors were selected with great care from the members of the various trade guilds. Under the regime of guild production almost every town of importance had its own collection of plays. Thus there developed four great cycles of MIRACLE PLAYS which have been preserved: the York, Chester, and Coventry plays, so-called, because they were performed in those places, and the Townley plays, which take their name from Townley Hall in Lancashire where the original manuscripts were kept for many years.

Between the scenes of these plays were introduced carols. These carols attained such popularity that bands of musicians were added to the regular play casts. Native carols thus evolved even as did the MYSTERIES themselves. One of the finest carols of this period grew out of the famous Coventry cycle of plays. This SONG OF THE NUNS OF COVENTRY commemorates the Biblical incident of the Flight into Egypt, and expresses deep sympathy for the peril which that journey involved.

During the reign of Henry VIII (1509-1547) and later it was one of the duties of the choir of the Chapel Royal to sing carols be-

fore the sovereign. This gave rise to a type of elaborate composition unlike the simple songs of the people. With the establishment of the Puritan regime about a hundred years later, a ban was placed on plays of all types, the Christmas celebrations were declared illegal, and caroling declined. This condition prevailed not only during the Reformation but through the Elizabethan period as well. Jeremy Taylor (1613-1667) and others of his era sought to compose suitable carols, but they were unable to write anything comparable to the old folk carols which had come into being without the influence of conscious art.

As in former centuries,however, the voice of the common folk was not completely silenced. In spite of Puritan decree, the older, simpler carols still lived in the more remote sections of Britain. Retained in the hearts of the people and passed down verbally from generation to generation, these heart songs were ready to be rediscovered by any who might realize their value. The nineteenth century witnessed such a rediscovery. Earliest among the discoverers was Davies Gilbert F.R.S., F.A.S. etc. of London, who, in 1822, published SOME ANCIENT CHRISTMAS CAROLS WITH THE TUNES TO WHICH THEY WERE FORMERLY SUNG IN THE WEST OF ENGLAND. This he did "Being desirous of preserving them in their actual forms...as specimens of times now passed away,and of religious feelings superseded by others of a different cast.[1]" Another reason he gives for so doing is the delight they

1. GROVES - DICTIONARY OF MUSIC AND MUSICIANS. P.P.472-3.

afforded him in his youth, when, as he seems to imply, they were sung in the churches on Christmas Day, and in private houses on Christmas Eve. This book, valuable and scarce, is the nucleus for all our modern collections. Gilbert was not a musician, so he did not ATTEMPT TO IMPROVE THE TUNES as many later collectors have done.

CHRISTMAS CAROLS, ANCIENT AND MODERN by W.B.Sandys, 1833, is another attempt at preserving old English carols. While the "settings of some tunes are excruciating" according to Nicholson and Gardner, yet here we first find such favorite songs as THE FIRST NOWELL, A CHILD THIS DAY IS BORN, THE LORD AT FIRST HAD ADAM MADE, the fine ringing tune to GOD REST YOU MERRY, GENTLEMEN, THIS NEW CHURCH CAROL, TO-MORROW SHALL BE MY DANCING DAY, I SAW THREE SHIPS COME SAILING IN ON CHRISTMAS DAY, JOSEPH WAS AN OLD MAN, and WHEN JESUS CHRIST WAS TWELVE YEARS OLD.[1]

In summarizing briefly it may be noted that Carols grew up as a vital part of church tradition. Wherever the story of the Christ was told, there the common folk sang their carols of praise. Called forth in periods of religious revivals or church festivals where the hearts of the people were touched by the vivid retelling of Bible stores; by Crusades and pilgrimages where many people traveling together passed their time in song and story; by the Mystery Play presentations which heightened their sense of the pictorial qualities of the scenes from the life of Christ -- all of these influences called forth collections of carols which resounded throughout Northern

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Writers in our day are attempting to produce carols in the old style, but throughout the world at the Christmas season Cathedral, church, and chapel bear witness to the beautiful simplicity and sincerity of the song of the common folk. The carols of the people shall abide, and through their beautiful melodies a world shall write in singing

"THE BIRTH OF THIS OUR HEAVENLY KING."

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THE PROTESTANT REFORMATION.

The main stream of folk-music continued on its way, gathering here and there a new impetus from the lesser currents which joined it. From the earliest days of Christian history each new heresy had afforded an opportunity for expression to the common folk. The vital religious desires of their hearts found truest expression, however, through their CAROLS rather than through those martial airs which clothed their songs of doctrinal controversy. Therefore when murmurings in Bohemia and other European provinces finally took form as a great Protestant Reformation it was not strange that the message of the new movement was sung in the true folk-song of the people.

THE GERMAN CHORALE.

"When Martin Luther struck the mighty blow at the spiritual and political power of Rome, which loosened a large part of Northern Europe from its grasp and changed the whole current of the world's religious thought, it was quite natural that there was a resounding echo in the musical methods and forms of expression that accompanied the manifold developments of this new religious movement.[1]"

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1. THE ART OF MUSIC. VOL.VI. P.77.

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1. THE ART OF MUSIC. VOL.VI. P.77.

ITS ORIGIN.

Luther looked upon the entire membership of the Christian Church as a universal priesthood with access to the Father through one mediator, Jesus Christ. This freer, more democratic conception of the church placed a major emphasis upon the congregation rather than on the priesthood. It was Luther's fervent desire to bring all elements of the church service within the comprehension of the people, and so after the translation of the Bible had been finished Luther turned his attention to music.

"Luther himself had grown up with the old German carols and songs on his lips; and he knew the power that such means might exert, both for the revival of religious enthusiasm and for the propagation of the reformed views.[1]" He also realized the good done by the followers of Hus, but as their hymns were first published in a foreign tongue he was unable to use them. In 1524 he wrote to his friend Spalatin,as follows: "I propose after the example of the Prophets and of the early Fathers, to write for the people some German hymns and spiritual songs, so that, by the help of song, the word of God may abide among them.[2]" Several allusions in his letters show that he took the Psalms as his model. His hymns were not intended for the teaching of dogma, but as simple, spontaneous outbursts of love and reverence to God.

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1. HYMNS ANCIENT AND MODERN (HISTORICAL ED.) P.XXXVII.
2. DICKINSON - EXCURSIONS IN MUSICAL HISTORY. P.130.

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While Luther's hymns often burn with a patriotic and moral fire, there are others in a tenderer strain, breathing the inward peace which comes from trust in God. An exalted mood is disclosed in such hymns as "NUN FREUT EUCH, LIEBEN CHRISTEN G'MEIN", and "VON HIMMEL HOCH DA KOMM ICH HER" -- the latter a Christmas song said to have been written for his little son Hans. Of the former hymn the editor of a German hymn-book published in 1565 says, "I do not doubt that through that one song of Luther, 'NUN FREUT EUCH, LIEBEN CHRISTEN G'MEIN', many hundred Christians have been brought to the faith who otherwise would not have heard of Luther.[1]" An indignant Jesuit declared that "Luther's songs have damned more souls than all his books and speeches.[2]" We read marvelous stories of the effect of these hymns; of wandering evangelistics standing in the market-places, singing to excited crowds, then distributing the hymns upon leaflets so that the whole populace might join in song, and so winning entire cities to the new faith in a few days. This is not difficult to believe when we consider that these hymns expressed truths for which their souls had long thirsted, in forceful language, and in melodies which they had long known and loved.

MUSICAL SETTINGS.

Along with the writing of hymns must go the composition or

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1. DICKINSON - MUSIC IN THE HISTORY OF THE WESTERN CHURCH. P.255.
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1. DICKINSON - MUSIC IN THE HISTORY OF THE WESTERN CHURCH. P.255.
2. " - EXCURSIONS IN MUSICAL HISTORY. P.150.

arrangement of tunes. Down to a very recent period it has been universally believed that Luther was a tune-maker, and that he composed the melodies for many of his hymns. As many as 137 melodies were at one time attributed to him. This confusion has resulted through a misunderstanding of the word "compose" which originally meant TO ARRANGE. Throughout the history of the Medieval church the invention of themes for musical works was no part of the composer's business. Down to about the year 1600 the scientific musician always borrowed his themes from older sources. This custom prevailed in Germany during Luther's time. The musician was, therefore, a tune-setter, not a tune-maker.

In furnishing tunes to the hymns of the new movement, Luther found an able assistant in Johann Walther. To give voice to these new religious aspirations they had recourse to the old Gregorian melodies, and to two popular sources: "The rich treasury of religious folk-song that had been in existence for centuries and a contemporary secular folk-song of the more noble and sedate type.[1]" In thus transferring the familiar and beloved melodies of home and social life to the use of the sanctuary, an intimate and personal relation of the congregation to the church service was established that was wholly lacking in the old church association.

The melodies to which Luther and his followers associated their hymns formed the basis for the type of church hymnody called the CHORALE. These tunes are recognized as the most characteristic

1. THE ART OF MUSIC. VOL. VI. P.78.

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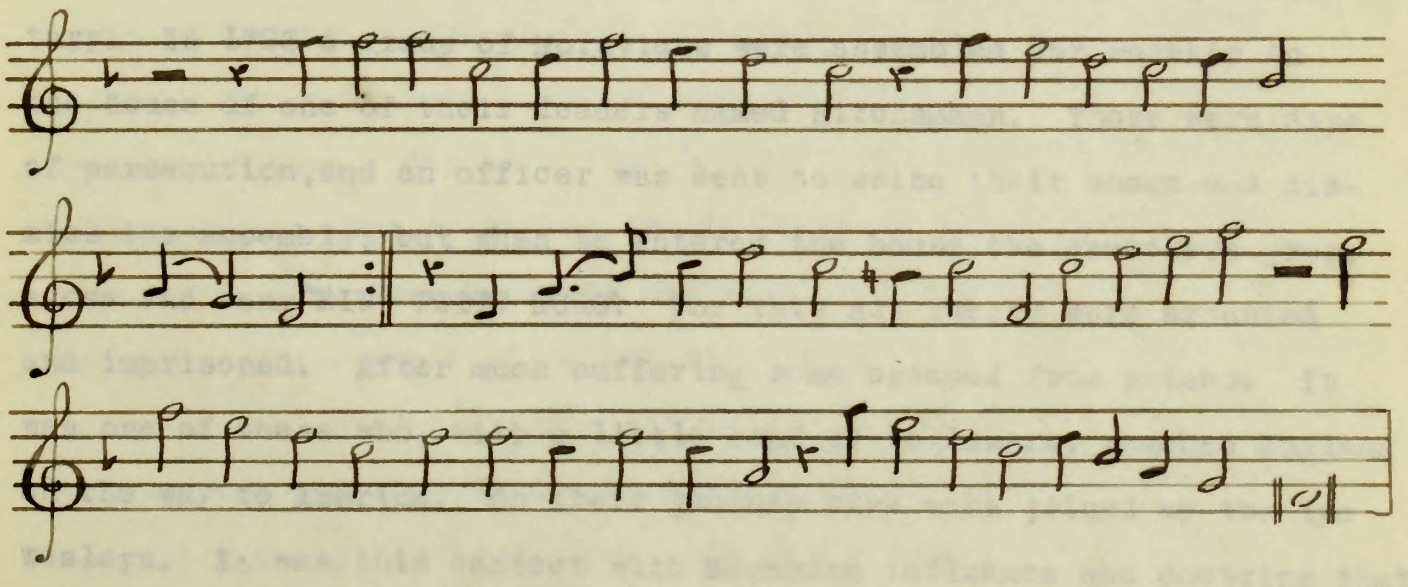
1. THE ART OF MUSIC. VOL. VI. P. 78.

feature of the Reformation. Marked by DEVOTIONAL EARNESTNESS and great DIGNITY, some of them are strong and massive, as though hewn from great rock; others are appealing and intimate in nature.

This spirit of earnestness and dignity found its highest expression in the noble chorale "EIN' FESTE BURG", which Luther is said to have composed during the most critical period of his life -- when he and his followers were threatened with death and their teachings with annihilation. This celebrated hymn, suggested by the forty-sixth Psalm, was called by Heine "THE MARSEILLAISE OF THE REFORMATION". Frederick the Great called its melody (not without reverence) "GOD ALMIGHTY'S GRENADIER MARCH".

EIN' FESTE BURG - ORIGINAL FORM.[1]



1. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.7

Ein' Feste Burg - original form.[1]

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"This melody spread like wildfire through the land; it became the war-song of the country, and was sung by the soldiers as they advanced to battle; and it cheered the heart of Melanchthon and his friends when, after Luther's death, they were driven into exile. As they entered Weimar they heard a little girl singing the tune, 'Sing on, my child', said the exiled Reformer, 'thou little knowest how thy song cheers our hearts.'"[1] It was sung a century later by the army of Gustaves Adolphus when he overcame the Catholic forces in the great battle of Leipzig. Coming down to later times, when war was declared in 1870 between France and Germany the German nation once more found in Luther's great chorale the fittest expression of their patriotism.

The story of this melody also had an indirect influence upon the awakening in the English Church during the eighteenth century. In 1723 a group of Moravians were assembled for worship in the house of one of their leaders named Ritchsmann. Those were days of persecution,and an officer was sent to seize their books and dismiss the assembly; but when he entered the house the dauntless group arose and sang"EIN' FESTE BURG". For this act twenty were arrested and imprisoned. After much suffering some escaped from prison. It was one of these who, with a little band of followers, reached England on the way to America. On their journey they were joined by the two Wesleys. It was this contact with Moravian influence and doctrine that influenced John Wesley to begin the great Methodist revival.

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1. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.5.

"This melody spread like wildfire through the land; it became the war-song of the country, and was sung by the soldiers as they advanced to battle; and it cheered the heart of Melancthon and his friends when, after Luther's death, they were driven into exile. As they entered Weimar they heard a little girl singing the tune, 'Sing on, my child', said the exiled Reformer, 'thou little knowest how thy song cheers our hearts.'"[1] It was sung a century later by the army of Gustavus Adolphus when he overcame the Catholic forces in the great battle of Leipzig. Coming down to later times, when war was declared in 1870 between France and Germany the German nation once more found in Luther's great chorale the fittest expression of their patriotism.

The story of this melody also had an indirect influence upon the awakening in the English Church during the eighteenth century. In 1733 a group of Moravians were assembled for worship in the house of one of their leaders named Ritchemann. Those were days of persecution, and an officer was sent to seize their books and dismiss the assembly; but when he entered the house the dauntless group arose and sang "EIN' FESTE BURG". For this act twenty were arrested and imprisoned. After much suffering some escaped from prison. It was one of these who, with a little band of followers, reached England on the way to America. On their journey they were joined by the two Wesleys. It was this contact with Moravian influence and doctrine that influenced John Wesley to begin the great Methodist revival.

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1. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.8.

Edward Dickinson in his authoritative test on the history of church music summarizes the contribution of Luther as follows: "It was not simply that Luther charged the popular hymnody with the energy of his world-transforming doctrine, -- he also gave it a dignity which it had never possessed before. Both these facts gave the folk-hymn its wonderful proselyting power in the sixteenth century,- the latter gives it its importance in the history of church music."[1] It was the genius of Luther which made hymn-singing develop into a universal custom throughout the Reformed Church.

PERPETUATING THE CHORALE.

We come now to those agencies which were responsible for perpetuating the chorale not only in Germany but also in England.

The first hymn-book of evangelical Germany was published in 1524 by Luther's co-worker, Johann Walther. It contained four hymns of Luther, three of Paul Speratus, and one by an unknown author. The same year a second book appeared with fourteen more hymns by Luther. Six more from Luther's pen appeared in Walther's 1525 edition. The remaining twelve hymns of the Reformer were printed in five song-books of different dates ending with Klug's in 1543. The example of Luther was contagious. Other hymn writers sprang up and produced songs similar to his in spirit and form. Koch records the names of fifty-one writers who endowed the new German hymnody between 1517 and 1560.[2] In the works of all he finds one

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1. DICKINSON - HISTORY OF MUSIC IN THE WESTERN CHURCH. P.242-243.
2. KOCH, GESCHICHTE DES KIRCHENLIEDES UND KIRCHEGESÄNGES DER CHRISTLICHEN INSBESONDERE DER DEUTSCHEN EVANGELISCHEN KIRCHE.

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common feature -- the character of OBJECTIVITY. All are genuine church hymns and in them the common faith is expressed in its universality, without the subjective feeling of personality. Song-books multiplied so rapidly that at Luther's death no less than sixty collections, counting the various editions, had been issued.

The production of melodies kept pace with the hymns throughout the sixteenth century. In the early seventeenth century a large number of the most beautiful melodies of the German church were contributed by such men as Johann Crüger, Andreas Hammerschmidt, Melchior Frank, J.B.Ahle, Johann Schop, Michael Altenburg, and others less notable. PRAXIS PIETATIS MELICH by Johann Crüger (1598-1662) may be said to constitute the mainstream of Lutheran hymnody in the middle of the seventeenth century. By 1736 it had reached a total of over 1,300 hymns and fifty-seven editions.

In 1618 the Thirty Years War broke out, and by the time it had spent its fury the Reformation enthusiasm had waned. Italian secular music came as a non-church influence offering greater opportunities for artistic satisfaction than did the plain congregational chorale. Eighteenth century rationalism, accompanying a period of lifeless formalism and of doctrinal controversies, served to repress the enthusiasm of popular hymnody. PIETISM arose as a more or less effective protest, and served to introduce a warmth into the church service which was badly needed. Musically it accomplished little, for the Pietists either discouraged music completely or else adopted a sentimental, effeminate style of hymnody. Edmund S.Lorenz in his

CHURCH MUSIC compares the PIESTISTIC FOLK-SONG to the modern Gospel Song which has gained such popularity in the United States. In the tuneful, devoutness of this new type of German folk-song he finds the source for many of the tunes of Lowell Mason.[1] Whatever comparison may be made concerning these two types of religious music, historians agree that PIETISM was unable to check the secular influence of the Italian opera with its prettinesses and languishing graces. As the art-song flourished, the honest, sincere song of the people declined. The chorale still lives, but its homely vigor is gone, lost until such a time as a real revival of spirituality shall stir the popular heart to a religious zeal comparable to that which glowed in the age of the Reformation.

The wholesome zeal of the German chorale carried it abroad. Coverdale, while visiting Germany, became much impressed with the chorale-singing in that country. In 1539 he issued his GOOSTLY PSALMS AND SPIRITUAL SONGS in order -- as his introduction states -- that "The youth of England might change their foul and corrupt ballads into sweet songs and spiritual songs in God's honor.[2]" Among the melodies in this book is Luther's well-known "Ein' Feste Burg". Coverdale's attempt to introduce German chorale singing was promptly nipped in the bud by Henry VIII, who put the new song-book on the list of prohibited works. Except for two tunes introduced by the Puritans during Elizabeth's reign ("POPE AND TURK" and "OLD 112TH"), little was heard of Chorales until 1708 when LYRA DRYIDICA appeared. In this volume were

1. LORENZ - CHURCH MUSIC. P.267.
2. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.20.

included "EIN' FESTE BURG", "EISENACH", "SLEEPERS, WAKE", "MORNING STAR", and others not now in use.

What seems to be the first important collection of Chorales published in England was the one edited by John Christian Jacobi, and published by J. Young in 1722, PSALMODIA GERMANICA, as it was called, included "OLD 112TH", "OLD 113TH", "OLD 135TH", and even "OLD HUNDREDTH", classing all of these as German tunes. (His claim to the latter is no longer recognized.) Jacobi included fifty chorales in the work, about half of which are still found in modern collections.

A great impetus to chorale-singing came from John Wesley, who included several chorales in the tune-books he issued for his followers during the eighteenth century. By this time the Moravians had adopted the Lutheran chorales almost entirely, and two collections were published for their use. One appeared in 1744 and a second about 1800, the latter being edited by Rev. C.I. LaTrobe, who was for a long time secretary to the Moravian Brethren in England, LaTrobe assisted Seeley in the production of his DEVOTIONAL HARMONY in 1806, consequently that work includes many chorales also.

Thus by the nineteenth century German chorales had won a secure place in our church music. The Oxford Movement, which re-discovered much of our forgotten Greek and Latin heritage, also delved into original sources in order to bring back the chorales in their original form. The best English edition is that by Sterndale Bennett and Otto Goldschmidt published in 1862-4. Their historical notes are

particularly valuable. The standard work of reference on the whole subject is DIE MELODIEN DER DEUTSCHEN EVANGELISCHEN KIRCHENLIEDER by Dr. Zahn (1889-1890). This work gives the source or composer of approximately four thousand Chorales. Miss Winkworth's CHRISTIAN SINGERS OF GERMANY also contains much interesting material.

In brief we have seen how the German Chorale, voicing the highest ideals of the Reformation, became the key-note of the movement. Sung to the native melodies of the people, these songs spread the new spirit throughout Germany and even into England. For a second time folk-song became an integral part of the music of the Christian Church.

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CALVINISTIC PSALMODY.

The music of the Reformation is said to have begun in the Teutonic world of LUTHER and continued in the Romance world of Calvin. An investigation into church history reveals the significant fact that throughout central Europe and the British Isles a Puritan party was evolving. In Europe it took the form of PURITANISM VS. RITUALISM; in the British Isles it was PRESBYTERIANISM VS. ANGLICANISM. The chief fountain-head of this Puritan doctrine was John Calvin, whose extraordinary personal ascendency was shown not only in the adoption of his theological system by so large a section of the Protestant world, but also in the fact that his ideas concerning the ideal and method of worship were treated with almost equal reverence. (In many localities they have prevailed even down to the present day.) Conscious of certain harmful tendencies in ritualism, he uncompromisingly declared ALL LITURGY an offense to God, and returned to the singing of metrical translations of the Psalms as the only musical observance permitted in the sanctuary.

PSALM-SINGING AT GENEVA.

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Marot -- also in exile -- who became one of the first disciples of the Reformation in France. In 1538 this notable poet began to translate the psalms into French verse, and so popular did they become at the dissolute court of Francis I, that every courtier and lady chose a favorite Psalm and had it named in his or her honor, even as the old dances had been named. Marot's SANCTES CHANSONETTES were sung to the ballad tunes that had anything but hallowed associations.[1]" This court fashion was short-lived, however, for the theological doctors of the Sorbonne, suspecting some mysterious connection between Marot's psalms and the heretical Protestant doctrines, compelled him to flee. In 1543 the unfortunate poet joined Calvin's religious commonwealth at Geneva. Calvin had already adopted thirty-five of Marot's psalms for his congregation, and now the poet translated twenty more, which he characteristically dedicated to the ladies of France. Puritanism was thus indebted to a "notorious writer of love songs", as Longford[2] puts it, for its hymns of congregational praise. Of these psalms set to popular tunes we still have such songs as "BY THE WATERS OF BABYLON".

Thomas Warton in speaking of the people's interest in the newly introduced psalms calls it an "Infectious frenzy of sacred song. ..... It was a sign by which men's affections to the work of the Reformation were everywhere measured.[3]" The psalms of Marot thus

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1. LORENZ - PRACTICAL CHURCH MUSIC. P.159.
2. LONGFORD - MUSIC AND RELIGION. P.110.
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furnished Calvin with seed for the harvest of noble psalm singing, which is even yet being reaped.

Marot died in 1544, and his task of psalm translation was given to Theodore de Beza, a staunch convert to the Reformed faith, who became professor of Greek in the new University at Lusanne. In the year 1552 Beza's translations were finished; and the GENEVA PSALTER, how complete, "Was set to old French tunes which were taken, like many of the German chorales, from popular secular songs.[1]" In setting these psalms to music only the melody was provided, for Calvin desired strictly unison singing. As he, himself, said, "Those songs and melodies which are composed for the mere pleasure of the ear, and all they call ornamental music, and songs for four parts, do not behoove the majesty of the church, and cannot fail to greatly displease God.[2]" Upon his return to Geneva in 1542, Calvin therefore sought one to whom he might give this task of providing melodies for the psalms. He chose the Paris composer, Louis Bourgeois, who lived at Geneva from 1545 until 1557. The musician did not always take kindly to the restrictions which Calvin placed upon him, but one prison experience convinced him of the futility of rebellion. His duties consisted solely in securing suitable melodies for the psalms, and these he either adapted from secular sources or constructed out of existing material. There is nothing to show that any of these airs was his own composition, even though modern hymn-books attribute them thus.

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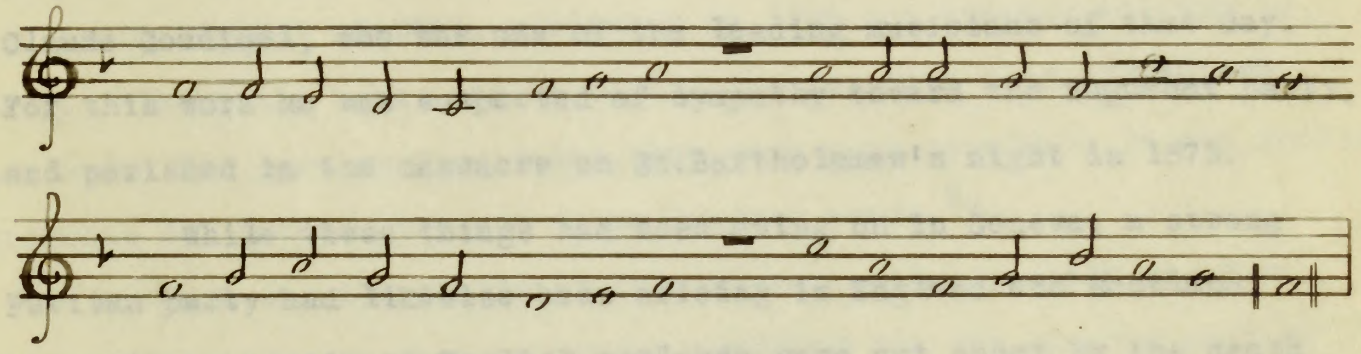
1. DICKINSON - MUSIC IN THE HISTORY OF THE WESTERN CHURCH. P.360.
2. LUTKIN - MUSIC IN THE CHURCH. P.63.

The most celebrated of these early tunes is the doxology in long metre, known as "OLD HUNDREDTH", although it was originally sung to the 134th Psalm. A careful examination of this tune reveals the fact that the four lines which compose it are of common occurrence in other tunes, and may even be traced in old plain-song melodies. Thus we see the way in which Bourgeois constructed his tunes.

OLD HUNDREDTH.[1]



The GENEVAN PSALTER -- sometimes called the FRENCH -- also supplied "OLD 124th", "OLD 134th", and "COMMANDMENTS TUNE" (also called "AUDI ISRAEL"), which was set to the metrical version of the Commandments beginning "Hear, O Israel".

"OLD 113TH", although popularized in the GENEVAN PSALTER, can be traced further back, and is said to be Genevan in origin. It is found in a collection of chorales published at Strasbury in 1537 by Kophl under the name of PSALMEN UND GEISTLICHE LIEDER. Originally one of the longest tunes in the Psalter -- 12 line 8^s -- it was

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1. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.371.

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1. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.87f.

shortened to a 6 line 8^s early in the eighteenth century, and since then has been one of the most popular of the old psalm tunes. "OLD 113TH" was a special favorite of John Wesley's, who always used to sing it to Watt's hymn "I praise my maker while I've breath". It was the last tune which lingered on his lips as he lay dying in his room in City Road, London, in 1791.

At first the psalms were unharmonized melodies, but between 1562 and 1565 a four-part counterpoint, with the melody in the tenor as was customary, was added. This was the work of a Netherlander, Claude Goudimel, who was one of the leading musicians of that day. For this work he was suspected of sympathy toward the Huguenot party, and perished in the massacre on St.Bartholomew's night in 1572.

While these things had been going on in Geneva, a strong Puritan party had likewise been arising in England and Scotland. Attempts to create an English psalmody were cut short by the death of Edward VI. With the advent of Catholic Mary, refugees from England and Scotland fled to the Puritan haven at Geneva, where they found others of the faith already assembled -- Huguenots from France and other exiles, all under the leadership of John Calvin.

A. visitor to Geneva in 1557 recorded his impressions of the colony as follows: "A most interesting sight is offered in the city on the week days, when the hour of the sermon approaches. As soon as the first sound of the bell is heard, all shops are closed, all conversation ceases, all business is broken off, and from all sides the people hasten into the nearest meeting-house. There each one draws

from his pocket a small book containing the psalms with notes, and out of full hearts, in the native speech, the congregation sings before and after the sermon. Everyone testifies to me how great consolation and edification is derived from this custom.[1]"

Here the Puritan party -- as it came to be called -- drew up a form of service to which they attached the metrical versions of the psalms, together with tunes familiar to the different groups. Five men were delegated to do this, two of them being John Knox, the Scotch reformer, and W.Whittingham, of England. Their work culminated in the ANGLO-GENEVAN PSALTER, published in 1556 and another edition in 1558. "These two books may be called the fountain-head of English psalmody, for here we find tunes that were sung regularly in our English churches for between two and three hundred years.[2]"

Such was the origin of Calvinistic psalmody which was the chosen and exclusive form of praise employed for the greater part of two centuries by the Reformed churches of Switzerland, France, the Netherlands, and the Puritan congregations of England, Scotland, and America.

PSALMODY IN ENGLAND.

As early as the year 1549 there was published in England the first edition of what later became the famous STERNHOLD AND

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1. LUTKIN - MUSIC IN THE CHURCH. P.P.63-64.
2. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.30.

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HOPKINS' PSALMS. Sternold, a gentleman of the privy chamber to Edward VI, died in that same year; but Hopkins carried on the work with the aid of Whittingham and others until 1553. Exiled during Mary's reign, these English Puritans carried with them to Geneva their psalms and tunes. We have seen how their psalmody contributed to the great ANGLO-GENEVAN PSALTER which was compiled there.

Soon after Elizabeth came to the throne, she issued to the clergy permission for the singing of hymns. The pleasure of the returned Puritans in this new privilege is shown by the record of the historian Strype, who tells us how in September, 1559, "Began the new morning prayer at St.Antholin's, the bell beginning to ring at five, when a psalm was sung after the Genevan fashion, all the men, women and boys singing together.[1]" Meanwhile the versification of psalms continued until, in 1562, the complete edition of STERNHOLD AND HOPKINS was published. Longford, in discussing this psalter, says that they (the editors) produced imitations of Marot's works "Which, set to ballad and dance tunes, caught the popular fancy.[2]" That the so-called OLD VERSION gave universal satisfaction is unquestioned. It maintained its popularity for full two hundred and thirty years, passing through six hundred and one editions, until it came at last to be respected as almost equally inspired with the Bible itself.

On December 3, 1696, William III officially sanctioned a new

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1. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.31.
2. LONGFORD - MUSIC AND RELIGION. P.111

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version by Tate and Brady. Such action was not intended to change general usage, however. It simply allowed the NEW VERSION to exist along side the OLD. The TATE AND BRADY PSALTER, in its sixth edition (1708), created a new precedent by adding a SUPPLEMENT in which were printed some thirty new tunes by native composers. The advent of this, and earlier Supplements, points us to the birth time of a native English Psalmody which became known as the OLD ENGLISH HYMN. This hymnody retained the solid dignity of the old psalms through such splendid tunes as "HANOVER", "OLD 136TH", "DARWALL", "ST. ANNE", "ST.FLAVIAN", "WINCHESTER OLD", and "TALLIS' CANON". The anonymous "arranged" tunes of early psalmody thus gave place to the tunes of Tallis, Croft and other musicians of their day. To these men may justly be given the credit for the fine, solid, English hymnody which has formed the backbone of Anglican hymnody down through the years.

Thus PSALMODY, old and new, held the preeminence throughout the Reformation period. But as the fires of conflict died, the religious zeal seemed to die also. Formalism and Pharisaical routine settled down over the established church and dissenting sects alike. The practice of "lining out", which attained such a hold upon psalm-singing congregations throughout Great Britain and the New World, destroyed every particle of musical charm in the psalm tunes. The number of tunes in common use grew less and less, until scarcely a half dozen were known by any congregation. With the coming of the eighteenth century a star of hope arose on the horizon in the person of Isaac Watts, forerunner of the great Wesleyan movement. It was the more

personal, emotional hymns of Watts -- a version of which appeared in 1719 -- before which the STERNHOLD AND HOPKINS PSALTER finally yielded. Formalized Psalmody lost itself in the new, spontaneous hymnody of the Methodist revival.

PSALM-SINGING IN SCOTLAND.

When the Scottish exiles returned to their native land from Geneva, they brought with them the psalms and tunes of the Calvinistic colony there. Their leader, John Knox, had assisted in compiling the ANGLO-GENEVAN PSALTER, and for a time this psalter sufficed; but after a while the General Assembly of the Presbyterian Church of Scotland authorized the publishing of a new psalter. They had recourse to the FRENCH PSALTER, the English Edition of 1560, and the ANGLO-GENEVAN PSALTER of 1561. From this latter book forty-two out of the entire fifty-one tunes were retained. In 1564 the SCOTTISH STERNHOLD AND HOPKINS PSALTER, as it was known, appeared. This psalter, representing the divergence of Scottish and English tradition, remained in general use until 1650. Here we find harmonized versions of all the melodies and, out of the new tunes included, one has been given a place among standard psalm tunes -- "LONDON NEW".

Other psalters were issued from time to time until, in 1615, the version by HART appeared to mark an epoch in Scotch psalmody; for in it appeared short tunes for the first time, called "COMMON

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PSALM-SINGING IN SCOTLAND.

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Other psalters were issued from time to time until, in 1615, the version by HART appeared to mark an epoch in Scotch psalmody; for in it appeared short tunes for the first time, called "COMMON

TUNES" in Scotland. Eight of these tunes later appeared in RAVENSCROFT'S PSALTER, the best known being "FRENCH", "DUNDEE", "DUNFERLINE", and "YORK". Scotland's contribution to sacred music has been made through psalm tunes, tunes which found a place in the musically famous psalter compiled by Andro Hart. This Psalter never became the singing-book of the Scottish Presbyterians in spite of its musical excellence. The same may be said regarding Ravenscroft's book, which was published in England in 1621. RAVENSCROFT'S PSALTER had an excellent collection of tunes arranged in four parts in a musicianly manner, but its influence in Scotland and England was not sufficient to revive the old spontaniety which "formalism" and the custom of "LINING OUT" were slowly killing.

In 1650 ROUS' PSALTER displaced the old STERNHOLD AND HOPKINS PSALTER of 1564, and remained as the authorized metrical version from that time. It combined the GENEVAN PSALTER, the Sternhold and Hopkins edition, and original pharaphrases, but was issued without music. This omission decreased the number of tunes in common use, until but eight authorized common metre tunes remained. The ignorant ones came to revere these few tunes so completely that they refused to sing David's Psalms to "aught but tunes of David".[1]

Some ineffectual attempts to revive Psalmody were made by men like Playford, but to no permanent avail. A new and vital hymnody was struggling for expression throughout the British Isles. This new spirit received considerable impetus when, in 1794, a seceding group called the RELIEF CHURCH admitted hymns and sacred songs into their service. In 1847 this RELIEF CHURCH united with the UNITED SECESSION

1. LUTKIN - MUSIC IN THE CHURCH. P.21.

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CHURCH to form the UNITED PRESBYTERIAN CHURCH OF SCOTLAND; whereupon there was authorized to be published, by 1851, a hymn-book of four hundred and sixty hymns. Other groups took similar action, until, even in the land of John Knox, the old psalms were seldom heard and the new hymn tunes triumphed.

PSALMODY IN THE NEW WORLD.

The final stronghold of Psalmody was in the New World among the colonists in Virginia and New England. Particularly are we told how SONG in worship was one of the most characteristic and cherished customs of the Pilgrims.

It has already been shown how people from Holland joined the colony at Geneva and experienced the common joy in singing the psalms of the new faith. The Pilgrims, fleeing from persecution in England, also took to Holland their psalms. That the custom was of great spiritual blessing to the folk at Leyden is verified by Edward Winslow in his HYPOCRISIE UNMASKED (1646). There he describes how on July 20/30,1620, the large Leyden congregation bade farewell to those who were setting out, by way of England, for America. "They that stayed at Leyden feasted us that were to go to our pastor's house, (it) being large; where we refreshed ourselves, after tears, with singing of Psalms, making joyful melody in our hearts as well as with the voice, there being many of our congregation very expert in music; and indeed it was the sweetest melody that ever mine ears heard."[1]

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The psalter brought by the Pilgrims was one specially prepared for the fugitive congregation of Separatists by Henry Ainsworth, and published in Amsterdam in 1612. It is said that this version was one of a considerable number before 1650 to preserve the naïve freshness of song, characteristic of Protestantism at its youthful stage. This AINSWORTH PSALTER was used in Salem for a generation, and in Plymouth until the merger of that colony with the Massachussetts Bay Colony in 1602. It was replaced by THE BAY PSALM BOOK, a new American psalter, which was published at Cambridge in 1640 and revised in 1650.

The Puritans were less spontaneous in their music, however. Their English versions of Sternhold and Hopkins and Tate and Brady met their needs for a century or more. In America also, the custom of "LINING OUT" the psalms finally degenerated the stock in trade to five tunes: "OLD 100TH", "YORK", and probably "HACKNEY" (St.Mary's), "WINDSOR", and "MARTYRS". THE BAY PSALM BOOK came to supercede all other psalters, and by 1750 had reached its twenty-seventh American edition. Further editions for use in England and Scotland raised this number to seventy. Yet in spite of this apparent revival, psalmody was declining. Its vital spontaniety was gone. American musicians were sensing a new force coming from non-conformist groups in England. Watts and Wesley, voicing a new spirit in congregational song, were giving native folk music an opportunity to reassert itself once more. To this new type of congregational hymn we now turn our thought.

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THE MODERN ERA.

We have witnessed the mighty tide of the Reformation as it swept Germany, France, Holland, Switzerland, then on into Britain and the New World. Its message of individual worth was as an unquenchable flame, consuming the dross of ignorance and superstition. This spirit of reform, even as it silenced its foes, became contaminated with a cold formalism like unto their own. The voice of the Reformation grew hushed -- silenced until such time as a new spirit should arise to usher in the era of modern hymnody.

Such a spirit found utterance in the Evangelical Movement which swept Great Britain during the eighteenth century, and created THE ENGLISH HYMN. It spoke again a century later when the fires of evangelism were kindled in the New World. Fanned into flame by the religious zeal of pioneer missionary bodies working in the South and Middle West, there came into existence the "Spiritual" and its lineal descendant the AMERICAN GOSPEL SONG. Finally, this spirit carries us with Reginald Heber to "Africa's sunny fountain", and "India's coral strands", where, in this twentieth century, missionaries are laboring to gather suitable native melodies with which to spread the Gospel message of a personal, redemptive Christ.

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ginning of the eighteenth century when the boy Watts, distressed at the uncouth psalmody of his Southampton meeting-house, uttered the criticism which ultimately made him the hymnist of his generation and the forerunner of the great Evangelical Revival. The criticism was not surprising, for in those days the Quakers and Baptists considered singing a carnal ordinance; and the Conventicle Act had made a hymn the signal for the entrance of a constable. Psalmody reigned supreme. Unfortunately so, for the English Church had certain choice old Latin hymns as well as some more recent ones by Sir Philip Sidney, Milton, Herbert, Sandys, and others. The voice of praise had never been entirely silent.

In 1623 George Wither produced the first hymn-book entitled HYMNS AND SONGS OF THE CHURCH. The King directed that this book should be bound with every copy of the Metrical Psalms. Some of its pieces were set to music by Orlando Gibbons, but the volume only brought persecution. The DICTIONARY OF HYMNOLOGY says of Wither's book, "It is the earliest attempt at an English hymn-book, and we might almost think that, but for the Puritan reaction that set in immediately afterwards, the development of original hymns might have begun in the time of the Stuarts, within the church instead of being delayed a century, to originate among the Nonconformists.[1]"

ITS NATIVE ORIGIN.

It was on board the SIMMONDS enroute to Georgia that the

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1. TELFORD - ENGLAND'S BOOK OF PRAISE. P.48.

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young missionary, John Wesley, became acquainted with a group of Moravian Brethren who were fellow travelers. Inspired by their Christian piety, Wesley began the study of German in order that he might converse with them. As the ties to the Moravians grew closer in Atlanta, Wesley glimpsed the treasures of their hymn-books and began to translate some of the fine old Lutheran hymns for the use of his own people. His COLLECTION OF PSALMS AND HYMNS, printed in Charlestown in 1737, marks the birth of Wesleyan hymnody. It included thirty-four psalms and hymns from the revered Dr. Watts, five translations of German hymns, and a miscellaneous group from such hymnists as John Austin and George Herbert. John Wesley not only prepared this Collection, he taught his people to sing also. In August, 1737, he appeared before the Grand Jury at Savannah to answer to the charge of introducing unauthorized hymns into the church service.

It was back in London some time later that Wesley visited a Moravian service where he received a Spiritual Baptism which sent him forth to claim the world for his parish. The movement born out of that experience was a singing revival. Wesley went forth to preach to crowds of laboring folk. By hundreds they gathered in his open-air services to sing together the songs of personal salvation, until to "sing like the Methodists" became proverbial. Historians remind us that psalms, heartily sung by an entire congregation, were unknown as an element of public worship at the time of Whitfield and the Wesleys. Little wonder then that the fervent lyrics of John and Charles Wesley struck a staggering blow at the prestige of "inspired"

psalmody. The hymns of Watts had made little impress on popular religious thought, but the example of the Methodists was a revelation of the power that lies in popular song when inspired by conviction. "The enthusiastic welcome accorded by the Wesleys to popular music as a proselyting agent, and the latitude permitted to free invention and adoption of hymns and tunes, gave an impulse to a purer and nobler style of congregational song which has never been lost."[1]

But whence the source of these rhythmic tunes so unlike the solid, unison psalmody of Puritanism? The church in England began to search out its own hidden stream of native folk music; a stream of considerable depth and purity as a backward look will show.

When St.Augustine came to England in 596 he established the authority of the Papacy, then set up cathedral schools at Canterbury and at York to insure the permanence of Roman liturgy. This musical liturgy, with its Gregorian Chant or "Plainsong", was accepted in the monasteries and the city churches, but not so in the rural ones. Here the secular and religious songs of the common people were cherished to develop side by side with the ecclesiastical music of newly implanted christianity. Soon the church found it advantageous to use the popular ballad tunes also. Ritter, in his historical work,MUSIC IN ENGLAND, relates how "Aldheim, the Saxon Bishop of Sherborne, in order to secure the attention of his rude neighbors,

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1. DICKINSON - MUSIC IN THE HISTORY OF THE WESTERN CHURCH. P.379.

was wont to stand on a bridge, and sing his religious instructions to them in the form of ballads."[1]

When it is remembered that Celtic missionaries founded the English church proper; that Alfred the Great in re-establishing his schools had as his chief assistant a Welsh churchman Asser, and as his musician another Celt, John of S.Davids; it is little wonder that Norman prelates looked in vain for pure Gregorian. That the Norman Abbot of Glastonbury even summoned archers to shoot down English monks at their altars because of their refusal to change their style of music, is another witness to the power of folk-song. That this music was not untuneful is witnessed by Thomas, the first Norman Archbishop of Canterbury, who is said to have been very fond of music. He it was who, upon hearing the minstrels sing a tune which pleased him, adopted and arranged it for the use of the church.

Finally we have the testimony of Giraldus Cambrensis, who, in the twelfth century, wrote of the passionate loyalty of the English people in Wales in clinging to their old customs in spite of Saxon pressure. They had a native music which they sang in a natural harmony and in a minor key, accompanied by harp, pipe and crwth, he records. (Then continues to write of Northern Britain -- largely heathen -- as follows) "In the Northern part of Britain beyond the

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1. LORENZ - CHURCH MUSIC. Ch.10

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Humber and on the borders of Yorkshire, the inhabitants make use of similar symphonious harmony in singing, but with only two differences of tone and voice, the one murmuring the underpart, the other singing the upper in a manner equally soft and pleasing. This they do not so much by art as by a habit peculiar to themselves, which long practice has made almost natural. This method of singing has taken such deep root among this people that hardly any melody is accustomed to be uttered simply. But as not all the English, but only those of the North, sing in this manner, I believe they had this art at first like their language from the Danes and Northmen who formerly occupied these parts of the island.[1]"

Add to all of this background of folk-song the common heritage attendant upon the Crusades and the Mystery Plays, and it becomes evident that the Wesleys had abundant musical resources from which to draw.

HYMNODY IN ENGLAND.

So rapidly did the new Methodist doctrine spread that the need for a hymn-book arose. In 1740 the earliest hymns of Charles Wesley -- "the sweet singer of Methodism" -- were collected and published under the title of HYMNS AND SACRED POEMS. This book marked

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1. LONGFORD - MUSIC AND RELIGION. P.125.-(1) CAMBRIA DESCRIPTIO CXIII

the beginning of hymn-singing as we know it. The next need was a tune-book. Two years later there appeared the first Methodist collection of tunes entitled A COLLECTION OF TUNES, SET TO MUSIC, AS THEY ARE COMMONLY SUNG AT THE FOUNDERY. This "Foundery," had been used by the Government for the recasting of cannon until the occurrence of a terrible explosion partially wrecked the buildings. Abandoned from that time, it remained in ruins until 1739 when Wesley bought it and turned it into the first Methodist meeting-house in London. This FOUNDERY TUNE-BOOK included three OLD VERSION psalms, a generous number from the new editions and supplements of the NEW VERSION i.e. ("BURFORD", "HANOVER", "BEDFORD"), fourteen German tunes, one adoption from a Handelian opera, and about eleven new tunes. Excellence of content could not recompense for the notably bad printing and so no second edition was ever issued.

Toward the end of 1746 the first book of original tunes to Charles Wesley's hymns appeared under the title HYMNS ON THE GREAT FESTIVALS, AND OTHER OCCASIONS. This elegantly-bound and well-printed book was the work of J.F.Lampe, a German bassoonist and composer whom John Wesley won to the new faith. Out of the twenty-four tunes, fifteen were in the minor mode, and all show traces of that florid, operatic style which came to be thought of as "Methodistic". One of the tunes,considerably pruned down, finds a place in most hymnals as "INVITATION" or "DEVONSHIRE". For the next few years the Methodist tunes consisted of those from the Foundery Book, and many of Lampe's, and "The stock was frequently added to by original compositions and

local melodies that John Wesley met with in his travels; whilst another and more doubtful source was discovered in adaptations and arrangements of secular airs.[1]" The Methodists were becoming noted, not only for their hearty singing, but for the attractive tunes that were coming into use among them. A Dr.Scott,in a tract written in 1744, acknowledged that the Methodists had some of the most melodious tunes that were ever composed for church music. In his own words, "There is great harmony in their singing, and it is very enchanting.[2]"

A new collection of tunes being necessary, Thomas Butts, a good musician and friend of the Wesleys, published his HARMONIA SACRA. It was one of the best collections of hymn-tunes of the eighteenth century. Only four of the old psalm tunes were included, but there were introduced many adaptations and arrangements. Among the latter are found the fine D.L.M. tune to Addison's hymn "The Spacious Firmament on High"; a popular patriotic tune written to celebrate Admiral Vernon's return from Portobello in 1739 and parodized by Wesley to form a hymn on the Last Judgment, and "CHESHUNT", adapted from a song called "A Thought on a Spring Morning" and set to the popular hymn "The Voice of my Beloved Sounds".

Wesley published his second tune-book in 1761. SACRED MELODY, as the tune section of the hymnal was called, was the painstaking at-

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1. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.128
2. " " " " " " "

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tempt of John Wesley to faithfully preserve all those tunes in common use among the people called Methodists. This statement is important because it establishes the fact that the real "old Methodist tunes" were NOT the fugal and repeating tunes that later passed under that name, but were the tunes contained in the various editions of Wesley's pocket-sized SACRED MELODY. All the tunes of this book but eight had already appeared in HARMONIA SACRA; no less than sixty of those in the former book were omitted -- including many of the florid ones. Two later editions of Wesley's tune-book were issued presenting a dozen new tunes, amongst them being the celebrated "OLIVERS" or "HELMSLEY" -- the work of Thomas Olivers, a Welsh shoe-maker. In 1781 appeared SACRED HARMONY , a harmonized version of the former book. It was John Wesley's last tune-book and introduced some interesting addition in the way of "LEONI", "DENMARK" and others.

Hymns, popularized by the Wesleyan revival, began to win their way among other Non-conformists. Early in the eighteenth century the Presbyterian Meeting in Eastcheap was exercising a strong influence for the new hymnody. The Congregationalists adopted the hymns of Dr.Isaac Watts. Whitfield, after leaving the Wesley's, erected a tabernacle at Tottenham Court Road, and compiled for his congregation the DIVINE MUSICAL MISCELLANY which seems to have met the musical needs of the Calvinistic Methodists throughout the eighteenth century. To these may be added the charity children from institutions like Lock Hospital. These music centres had their own well-known Hymn collections and their trained children's choirs carried the English Hymn

into the orthodox churches. By the nineteenth century hymnody had won recognition in all churches. It is said that few English musicians had such an influence upon the psalmody of all denominations as did Dr. Gauntlett. A prolific writer of tunes, some ten thousand being his own estimate, this churchman in 1852 eidted the CHURCH HYMN AND TUNE BOOK, which suggested the "FIXED TUNE" principle afterwards established by HYMNS ANCIENT AND MODERN. Just as the Oxford Movement led to the revival of the rich heritage of Greek, Latin, German and French hymnody, so it recognized the vital contribution which the native ENGLISH HYMN had to make to the Anglican Church. The culmination of that movement was reached in the publication of HYMNS ANCIENT AND MODERN in 1861. In it we find honored the ENGLISH HYMN -- conceived in the dignified psalmody of Calvin, reared in the livelier and more melodious strains of the Methodists, matured in the artistry of the Oxford Movement.

THE WELSH AWAKENING.

The spirit of the Wesleys crossed the border into Wales, where the early revivals under sixteenth preachers had given place to religious formalism. It was William Williams who, fired by the evangelical zeal of John Wesley, returned to his native Wales and began to put the Gospel into song. Persecution followed such heresy; but like Luther -- and like Charles Wesley among the Cornwall sea-robbers -- "He caught up the popular glees and ballads -- refrains of

the street and the market"[1] -- and his wife sang their music to his words.

The story[2] is told of a little incident which occurred when Mr.Williams and his wife put up at Bridgend Tavern in Llangefin, Anglesea. A mischevious crowd, wishing to plague the Methodists, planned to make the night hideous with boisterous merry-making. A fiddler and his gang of roughs pushed into the parlor and asked the guests if they would have "a tune". Williams, falling in with the banter said, "Yes, anything you like my lad. 'Nancy Jig' or anything else."

The fellow began his jig and Mrs. Williams, at a sign from her husband, struck in with one of the poet-minsters well-known Welsh hymns in the same meter,

"GWAED DY GROES SY'N C' ODI FYNY".

(Calvary's blood the weak exalteth
More than conquerors to be)

and followed the player note by note, singing the sacred words in her sweet voice. Finally,overcome by shame,the leader took himself off with his gang.

Old minor tunes like "ELVY" and "BABEL" had THE SWING, and their mode and style were catchy to a Welsh multitude. Many other uncopyrighted bits of musical vernacular were appropriated by hymn-book makers and given such titles as "THYDIAN", "GWYFAN", "BRYMGFRYD",

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1. BROWN AND BUTTERWORTH - THE STORY OF THE HYMNS AND TUNES. P.388
2. " " " " " " " " " P.385

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"SWEET BY CROSS BY'M O' ODI TYMY".

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1. BROWN AND BUTTERWORTH - THE STORY OF THE HYMNS AND TUNES. P.386
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"PEMBROKE", and "ARABIA". The tune "CWYFAN PRYDIAN", sung to "Dyma Gariad fel y moroedd" and known as "The great Welsh love-song", is one of the old Welsh minors. They loved its strains for "The minor mode -- a song instinct of the Welsh, if not of the whole Celtic family of nations -- is their rural inheritance. It is in the wind of the mountains and the semitones of their streams; and their nature can make it a gladness as the Anglo-Saxon cannot. So far from being a gloomy people, their capacity for joy in spiritual life is phenominal. In psalmody their emotions mount on wings, and they find ecstacy in solemn sounds.[1]"

These tunes of the Reformation under the Methodist Fathers continued far down the century to be the country airs of the people. Their reverberations were heard in the rude music of the mountain-born revival led by John Edward Watkin in 1779 and in local awakenings in 1791 and 1817. The Pentecost of 1859 -- outgrowth of the American revival of 1857 and 1858 -- was ushered in by Mr. Jones and the Reverend David Morgan and their singing bands; and the same was true of the "Awakening" of 1904. In all of these great revivals of religion the popular hymns have been the old cherished ones of Williams, Ann Griffith, Charles Wesley, and Isaac Watts. These, set to the native airs of the people, have ever claimed the strongest hold on the common heart.

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1. BROWN AND BUTTERWORTH - THE STORY OF THE HYMNS AND TUNES. P.408

NEW WORLD HYMNODY.

We have seen how the revered OLD VERSION Psalter brought over by the Puritan Fathers claimed their heartfelt support for nearly a century. Finally the spirit of the great Evangelical Movement seems to have gone West and blazed forth anew in the great American revival of 1740. As it swept the country even orthodox leaders like Jonathan Edwards admitted the need of a new and vital psalmody.

With this consciousness, native musicians began to compile collections of psalm tunes. The first notable one was URANIA, OR A CHOICE COLLECTION OF PSALM-TUNES, ANTHEMS, AND HYMNS, FROM THE MOST APPROVED AUTHORS, WITH SOME ENTIRELY NEW: IN TWO, THREE, AND FOUR PARTS. THE WHOLE PECULIARLY ADOPTED TO THE USE OF CHURCH AND PRIVATE FAMILIES. TO WHICH ARE PREFIXED THE PLAINEST AND MOST NECESSARY RULES OF PSALMODY. BY JAMES LYON, A.B. Printed in 1761, this book borrowed from the English collections of Arnold, Green, Knapp, and Evison rather than the popular Tans' ur' edition. A second fact of significance is that the tunes of the last part are from THE DIVINE MUSICAL MISCELLANY, one of the earliest Methodist tune-books.

Hymnody found its next outstanding advocate in the person of William Billings, that giant among New England composers during the Revolutionary period. His was known as "Yankee Music", for into Puritan New England he introduced the FUGUING PIECES so popular in

the English revival. The untiring energy of this leader established singing schools, published hymn-books, and gave an impetus to musical development which was of untold value. Through tunes like "ARCHDALE", "LISBON", and "WINDHAM" he made a real contribution to congregational song. From 1758 to 1772 increasing numbers of musicians took up the cause of church music, among them being Timothy Swan, Samuel Holyoke, Jeremiah Ingalls, Holden -- compiler of the WORCESTER COLLECTION which was known as the most popular music book of the period, and Bartholomew Brown -- compiler of the BRIDGEWATER COLLECTION which passed through twenty-seven editions in its twenty-five years.

Even as the extreme fuguing airs were discountenanced by Methodist leaders in England, so they gave place to a more restrained and artistic hymnody in America. The nineteenth century witnessed the appearance of a splendid leadership through three outstanding men, Thomas Hastings, Lowell Mason and William Bradbury. Hastings (1784-1872) is said to have written five hundred hymns and composed one thousand tunes besides issuing fifty volumes of music and publishing many articles on musical subjects. From him we have "TOPLADY", "ORTONVILLE", "RETREAT", and "ZION".

Greatest in the light of church history stands the name of Lowell Mason. In the formulative days of musical art he rendered invaluable aid in the promotion of choral singing, secular and sacred. The tunes of Mason attained great popularity due to "His fine discrimination in the selection and adapting of secular music to religious airs.[1]"

1. LORENZ - PRACTICAL CHURCH MUSIC. P.88

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1. LORENZ - PRACTICAL CHURCH MUSIC. P. 88

His methods approximated those used by Luther, Calvin, and Wesley according to Lorenz, who says that "He levied tribute upon every province of European music to enrich and vary the singing of the churches in his native land -- Gregorian Chants, Oratorios, Operas, popular instrumental music, popular songs of every character, fugitive issues of German and Swiss folk-songs, -- all yielded their treasures to his keen insight and skill of adaptation. DENNIS, ANTIOCH, HAMBURG, ARIEL, OLMUTZ, MENDON -- what a noble list of immortal tunes it is![1]" This broad mental hospitality of Mason and his contemporaries has given a variety, a pliability, and an adaptableness to American Hymnody that makes it peculiarly practical and useful.

Last in the notable group is William B. Bradbury, whose hymn-tune "REST" -- familiarly associated with "Asleep in Jesus" -- is but one of the many melodies by which he has brought spiritual solace and strength to countless Christian hearts. His service to religious song is not confined to the hymn form exclusively, for we find him championing the new, unorthodox AMERICAN GOSPEL SONG. Throughout his century and our own we find these two forms continuing side by side -- each influencing the other, each a vital Christian influence in its own sphere.

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1. LORENZ - PRACTICAL CHURCH MUSIC. P. 89.

THE AMERICAN GOSPEL SONG.

The English Hymn was peculiarly the product of British folk-music. In a unique way it voiced the religious life of British folk. English folk in the New World, sharing the traditions of Englishmen at home, found the new hymn peculiarly their own also. Then there came a time when the New World environment created new political, social and religious problems. Contact with homeland interests lessened until the Revolution finally severed all bonds and the colonies were free to begin their experiment in Democracy. Little wonder that, as colonization pushed over the Alleganies into the great Western territory, the pioneer life made possible a new folk-lore in song and story.

While the congregations in New England were singing their fuguing tunes, the Methodists, Baptists, United Brethren, and other aggressively missionary bodies were following the pioneer emigration into the Middle West and the South. Where these denominations engaged in pioneer mission work, there grew up -- preceeding and contemporaneous with the reforms of Lowell Mason -- the genuinely American SPIRITUALS. It is from this strain of religious folk-music that the AMERICAN GOSPEL SONG has evolved. A song type which, though but partially received into the realm of acceptable church song, is winning its way in spite of orthodox misapprehension.

Native American SPIRITUALS present to the historian a two-

fold aspect. In one group we have those of the South which are primarily the product of the Negro race; those of the Middle West are Anglo-Saxon in origin. Leaders in the realm of America folk-music are practically agreed in their belief that the Southern Negro SPIRITUALS -- although the product of plantation life -- were first suggested by those of Anglo-Saxon origin, while the Anglo-Saxon in turn had their inception in old English and Scotch ballads. Certainly it is true that both the SPIRITUALS of South and of West came into being on the religious tide of old-time camp-meetings; both when polished by use assumed a striking similarity of form and content. Thus we feel justified in claiming both groups as progenitors of our AMERICAN GOSPEL SONG.

SOUTHERN SPIRITUALS.

"SONGS FROM HEARTS SINCERE,
THOUGH HEARD BUT ONCE IN PASSING
TOUCHING SOULS ATUNE,
CAN NEVER BE FORGOTTEN,
OUR LOST HOWEVER SIMPLE.[1]"

These "songs from hearts sincere" have received no truer interpretation than that given by their own distinguished leader Booker T. Washington. "The Negro folk-song has for the Negro race the same value that the folk-song of any other people has for that people. It reminds the race of the 'rock whence it was hewn'; it

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1. KENNEDY = MELLOWS. P.4

1. KENNEDY = MELIORS. P.4

fosters race pride, and in the days of slavery it furnished an outlet for the anguish of smitten hearts. The plantation song in America, although an outgrowth of oppression and bondage, contains surprisingly few references to slavery. No race has ever sung so sweetly or with such perfect charity, while looking forward to the 'year of Jubilee'. The songs abound in Scriptural allusions, and in many instances are unique interpretations of standard hymns. The plantation songs known as the "SPIRITUALS" are the spontaneous outbursts of intense religious fervor, and had their origin chiefly in the camp-meetings, the revivals, and in other religious exercises. They breathe a childlike faith in a personal Father, and glow with the hope that the children of bondage will ultimately pass out of the wilderness of slavery into the land of freedom. In singing of a deliverance which they believed would surely come, with bodies swaying, with enthusiasm born of a common experience and of a common hope, they lost sight for the moment of the auction block, of the separation of mother and child, of sister and brother. There is in the plantation songs a pathos and a beauty that appear to a wide range of tastes, and their harmony makes an abiding impression upon persons of the highest culture. The music of these songs goes to the heart because it comes from the heart.[1]

The above interpretation suggests at these three types of Southern SPIRITUALS: Scriptural songs, Hymn interpretations, and songs of personal salvation.

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1. ODUM AND JOHNSON - THE NEGRO AND HIS SONGS. P.17.

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1. JOHN AND JOHNSON - THE NEGRO AND HIS SONGS. P.17.

The first type finds a charming example in a half-Spiritual, half-carol, evolved by a colored missionary called Sister Mackey -- a woman of unusual native talent.

O MARY, WHERE IS YOUR BABY.

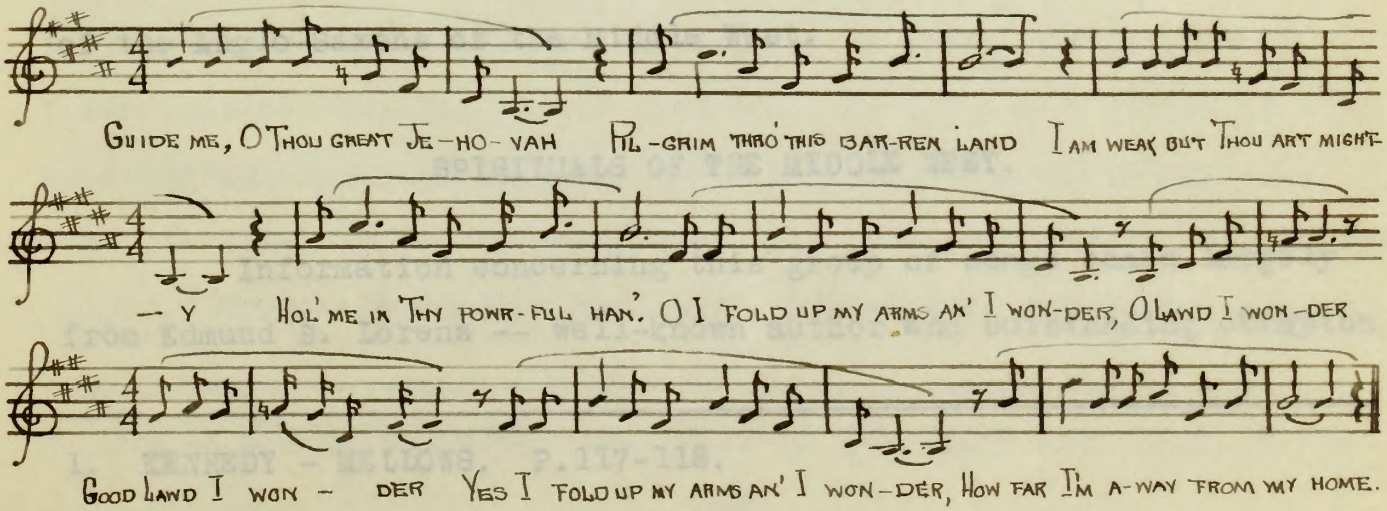
"READ IN DE GOSPEL O' MATHAYEW
DE GOSPEL O' LUKE AN' JOHN.
READ IN DE GOSPEL AN' LEARN DE NEWS
HOW DE LI'L BOY-CHILE WAS BAWN.

"READ ABOUT JOSEPH AN' MARY COME
A RIDIN' ON A DONKEY FUM FAH,
SLEP' IN A STABLE O' BETHLAHAM,
WHAH DE SHEPPUDS ALL SEEN DE STAH.

CHORUS - "O MARY, WHAH IS YO' BABY
DEY DONE TUCK 'IM FUM A MANJUH
AN' CAH'Y 'D HIM TO BE TH' ONE." [1]

In his book MELLOWS: A CHRONICLE OF UNKNOWN SINGERS, Emmett Kennedy also illustrates in splendid fashion the type of SPIRITUAL which interprets a hymn. In this instance the singers have taken William Williams' well-known Welsh hymn "Guide Me, O Thou Great Jehovah" and made something unique from it.

I FOLD UP MY ARMS AN' I WONDER [2]


GUIDE ME, O THOU GREAT JE-HO-VAH PIL-GRIM THRO' THIS BAR-REN LAND I AM WEAK BUT THOU ART MIGHT-
-Y HOL' ME IN THY POWR-FUL HAN'. O I FOLD UP MY ARMS AN' I WON-DER, O LAWD I WON-DER
GOOD LAWD I WON - DER YES I FOLD UP MY ARMS AN' I WON-DER, HOW FAR I'M A-WAY FROM MY HOME.

1. KENNEDY - MELLOWS. P.110
2. " " P.111

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1. KENNEDY - HELLOWS. P.110
2. " " P.111

Of this SPIRITUAL Mr. Kennedy writes that it was sung to him by Emma Rousul, who was a Baptist, and had never attended service at any church but her own. She said it was an old "ballet" she learned from her mother, who had been a slave on the Destrehan plantation. Several of her spirituals were sung for the first time at Putney Ward's church at Gretna and they became general favorites in the colored churches soon afterwards.

It is through the third group -- songs of personal Salvation -- that the whole world has come to revere these "songs from hearts sincere". The simple pathos of STEAL AWAY, the note of quiet joy in SWING LOW SWEET CHARIOT has endeared these songs to men of every color and creed. The joyous abandon of which Booker T. Washington speaks finds expression through such songs as,

I GOT A ROBE, AN' YOU GOT A ROBE,
AN' ALL MY GAWDS' CHILLUN GOT A ROBE
AN' WEN I GET TO HEAVEN GOIN-A PUT ON MY ROBE,
AN' SHOUT ALL OVUH GAWD'S HEAV'N![1]

Having briefly considered the types of native song which evolved in the South, we turn Northward to the religious folk-song of the Anglo-Saxons of the Middle West.

SPIRITUALS OF THE MIDDLE WEST.

Information concerning this group of songs comes largely from Edmund S. Lorenz -- well-known author and outstanding champion

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1. KENNEDY - MELLOWS. P.117-118.

of the GOSPEL SONG. He it is who, knowing and loving these old SPIRITUALS in his childhood, seeks to save them as a valuable heritage in American church music. The SPIRITUALS as he knew them were genuine folk-songs originated and loved by a stratum in our American social life analogous to the peasants of Europe. Under the momentum of a wrestling hour or a common rapture of religious experience these refrains grew spontaneously. Such refrains as COME TO JESUS JUST NOW and O,HOW I LOVE JESUS came to be so well-known that each, at the sound of its first syllable, brought its own music to every singer's tongue. Few SPIRITUALS were published at that time, for as one writer has said "The tunes were the church's rural field — tones that everybody knew.[1]"

Mr. Lorenz has in his possession a Collection of the Words of SPIRITUALS compiled by William Hanby, the father of B. R. Hanby, the author of "Darling Nellie Gray". That the total number of SPIRITUALS must have been large is shown by the fact that one collection of words, published in Philadelphia in 1858, contained over three hundred choruses alone. Knowing that different states as well as different denominations had their own repertoires, we may judge that the total number of SPIRITUALS must have run into the thousands.

While these songs had their inception in old Scotch songs

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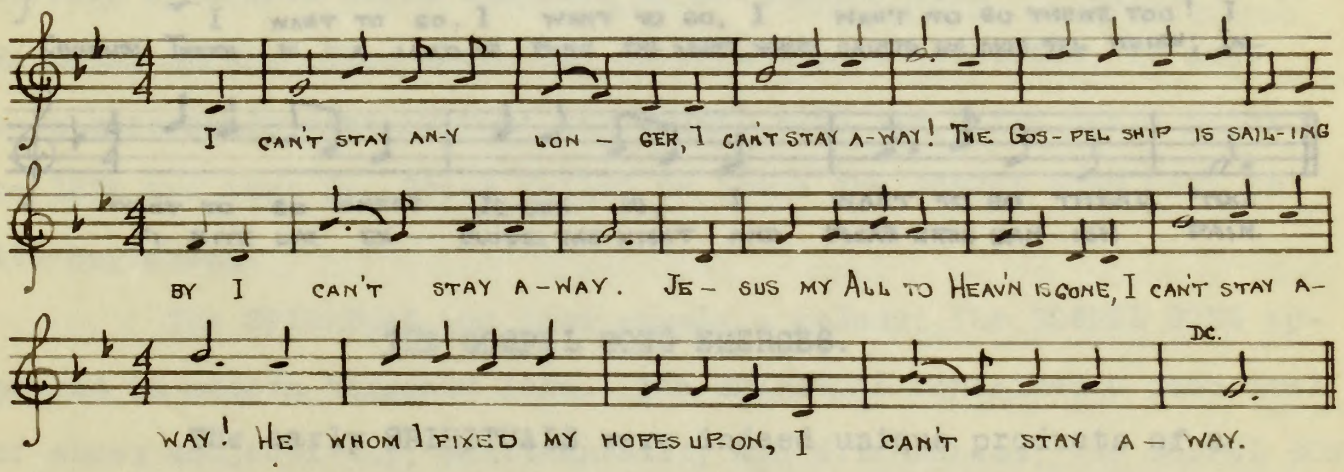
1. BROWN AND BUTTERWORTH - THE STORY OF THE HYMNS AND TUNES. P.292

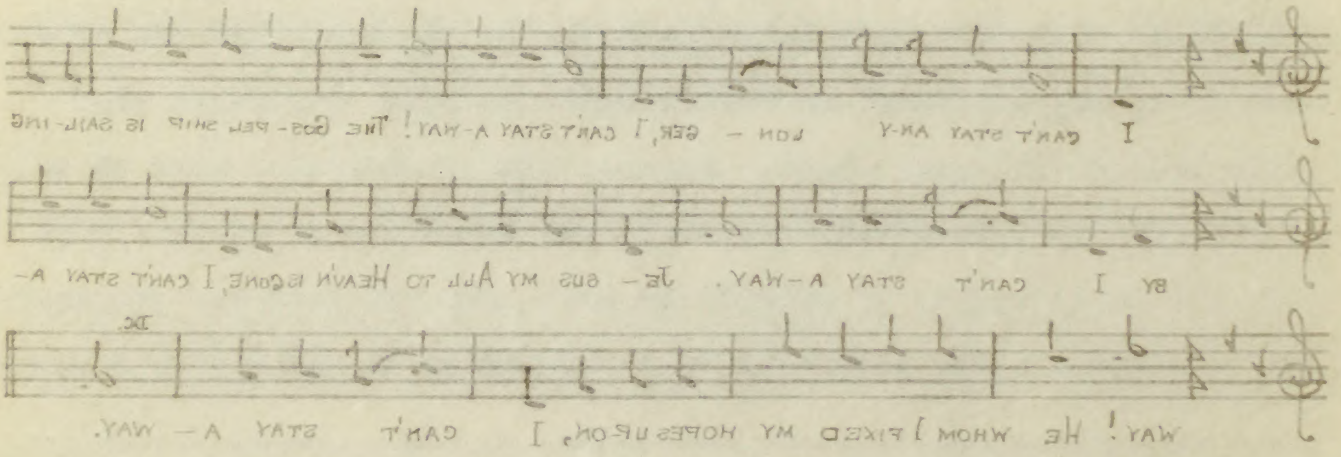
and English ballads, they attained a rhymical momentum that was decidedly American. Many of them adopted the tunes and parodied the words of American popular songs. The introduction to the collection previously referred to urges "The salutory tendency to redeem our best popular airs by adapting them to the songs of Zion[1]." That this advice was acceptable is illustrated by the old popular song of colonial days "Saw Ye Not my Father", which Lady Washington changed to "Saw Ye Not my Hero", and which Lorenz sang in his childhood as a thoughtful impressive SPIRITUAL entitled SAW YE MY SAVIOR.

For the most part the revival SPIRITUALS were narratives of personal experience. Less than thirty years ago Mr. Lorenz heard the following one sung spontaneously in Southern Ohio. It has the genuine pentatonal characteristics which mark aboriginal music everywhere, and its dignity and force created a powerful effect at that service.

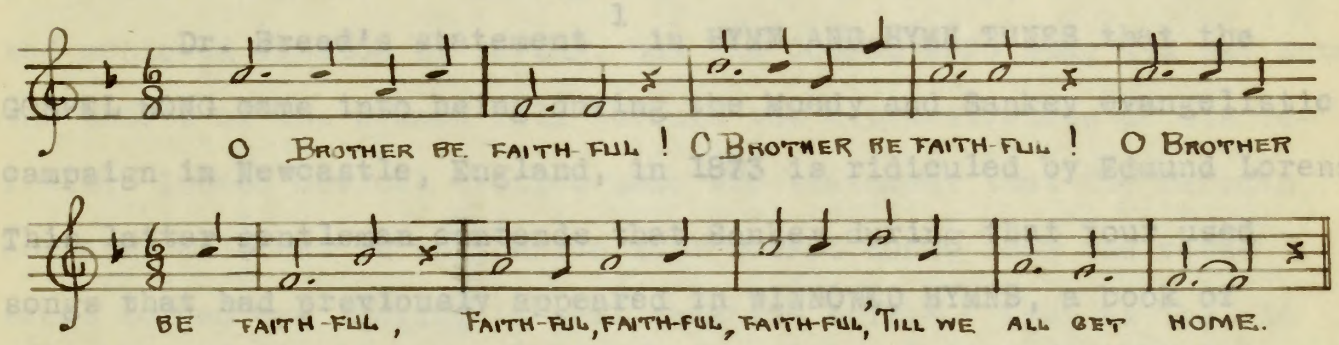
I CAN'T STAY AWAY.[2]


I CAN'T STAY AN-Y LON - GER, I CAN'T STAY A-WAY! THE GOS-PEL SHIP IS SAIL-ING
BY I CAN'T STAY A-WAY. JE- SUS MY ALL TO HEAV'N IS GONE, I CAN'T STAY A-
D.C.
WAY! HE WHOM I FIXED MY HOPES UP-ON, I CAN'T STAY A - WAY.

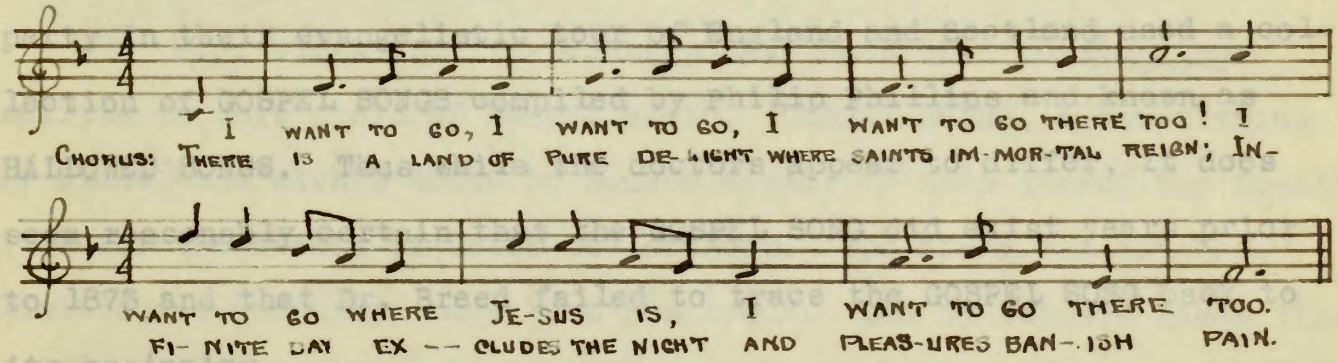
1. LORENZ - PRACTICAL CHURCH MUSIC. P.93.
2. " " " " P.100.



The next SPIRITUAL has a single line repeated three times. That, with another line, usually the refrain, makes the complete melody. Lorenz believes that this type was used largely as a model by the Negroes.[1]



The third example foreshadows the modern GOSPEL SONG through its plain diatonic melody.


I WANT TO GO, I WANT TO GO, I WANT TO GO THERE TOO ! I
CHORUS: THERE IS A LAND OF PURE DE-LIGHT WHERE SAINTS IM-MOR-TAL REIGN; IN-
WANT TO GO WHERE JE-SUS IS, I WANT TO GO THERE TOO.
FI-NITE DAY EX -- CLUDES THE NIGHT AND PLEAS-URES BAN-ISH PAIN.

THE GOSPEL SONG EMERGES.

The early SPIRITUALS were indeed unique products of a

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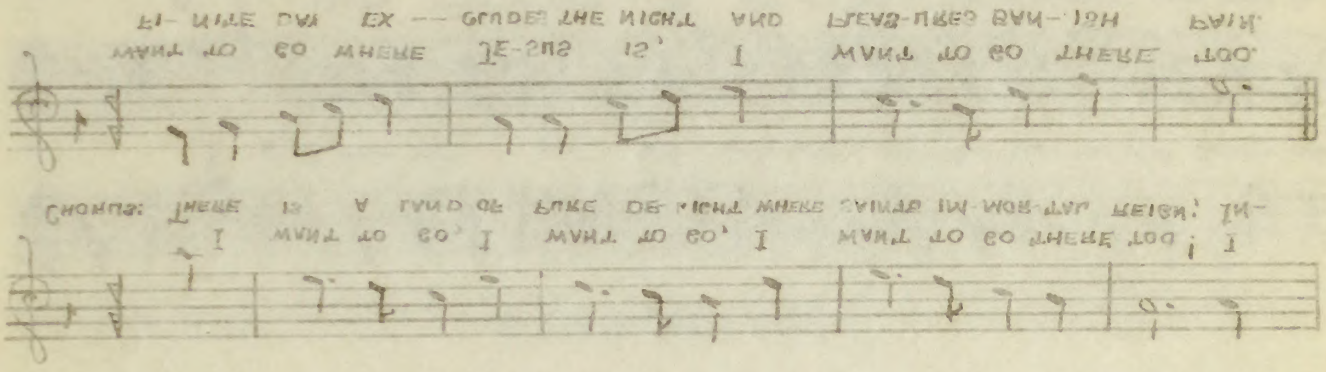
1. LORENZ -- PRACTICAL CHURCH MUSIC. P.101.


I WANT TO GO THERE TOO.
I WANT TO GO, I WANT TO GO, I WANT TO GO THERE TOO;
O BROTHER BE FAITH-FUL; O BROTHER BE FAITH-FUL; O BROTHER

unique age. The coming of the organ with its four-part harmony crowded out these subjective, sentimental camp-meeting melodies with their weird minor strains. Somewhere between the years 1850 and 1865 they blossomed forth into a new form which more truly met the religious needs of the new day.

Dr. Breed's statement[1] in HYMN AND HYMN TUNES that the GOSPEL SONG came into being during the Moody and Sankey evangelistic campaign in Newcastle, England, in 1873 is ridiculed by Edmund Lorenz. This latter gentleman contends that Sankey during that tour used songs that had previously appeared in WINNOWED HYMNS, a book of GOSPEL SONGS compiled by Chaplin McCabe some years before Moody ever found Sankey. The McCabe collection contained songs which had been written years before by Bradbury, Bliss, and others. Brown and Butterworth[2] in discussing this same matter claim that the Moody-Sankey party in their evangelistic tour of England and Scotland used a collection of GOSPEL SONGS compiled by Philip Phillips and known as HALLOWED SONGS. Thus while the doctors appear to differ, it does seem reasonably certain that the GOSPEL SONG did exist years prior to 1873 and that Dr. Breed failed to trace the GOSPEL SONG back to its beginning.

The SPIRITUAL had been simply a melody; the GOSPEL SONG appeared in modern harmonic form. The SPIRITUAL contained a good deal of sheer subjectivity, sentimentality and diffuseness; the GOSPEL SONG sought a planer, more didactic style. Yet from its progenitor the

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1. LORENZ - PRACTICAL CHURCH MUSIC. P.110
2. BROWN AND BUTTERWORTH -,THE STORY OF THE HYMNS & TUNES. Ch.XII.

modern GOSPEL SONG did retain a harmonic progression and balance, simplicity of melody, freedom of rhythm, a chorus and interlinear refrain, and finally a repetition of words in the chorus. From this list of characteristics one stands out preeminent -- the chorus. The PSALM had given to hymnody simplicity of melody, the ENGLISH HYMN had achieved freedom of rhythm, but the GOSPEL SONG sung its way into the hearts of the common folk through the attractiveness of its refrain. Indeed musical critics make the statement that the refrain contains all that is worthwhile in a GOSPEL SONG, that the verse seems forced and lacking in real creative spirit. Even as the old SPIRITUAL refrains were the church's "rural field-tones" so the GOSPEL SONG refrains break forth spontaneously in the revival services, the prayer meetings, the young people's Conventions, Rallys, and Institutes of our own day.

P.P. Bliss and Ira D.Sankey have both been outstanding spirits in this field of Church music. GOSPEL SONGS, a compilation by Bliss, and SACRED SONGS by Sankey appear to have formed the foundation for the dozens of later collections. The field has not been limited,for composers have been plenteous. Led by sincere souls like William Bradbury and Robert Lowry there flowed into the music of the Church a peculiar sweetness. The "SWEET HOUR OF PRAYER" became a living reality as did also the assurance that "HE LEADETH ME". The names of Mrs. Knapp, William Doane, William Tomar, Reverend Stockton, William Caldwell, James Walch, George Stebbins, Charles Gabriel, B.D.Ackley are but representative of a host of musicians who have been and who

are preaching their christian message through the medium of the GOSPEL SONG.

An unbiased evaluation of the best GOSPEL SONGS show them to be inoffensive in content and in rhythm. The best of these melodies are as dignified as "HARWELL" or "ANTIOCH". Their sentiments -- even as in many of the "Methodist tunes" -- are often too personal to meet the needs of a public service in the sanctuary. They serve more effectively in the more intimate relationships of the family altar, the weekly devotional service, or the Mission evangelistic service. Brown and Butterworth summarize the function of the GOSPEL SONG by saying that these songs were not intended primarily for the sanctuary but rather that their style and movement show they were made "To win the hearing of the multitude, and put the music of God's praise and Jesus' love into the mouths and hearts of thousands who had been strangers to both.[1]"

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1. BROWN AND BUTTERWORTH - THE STORY OF THE HYMNS AND TUNES. CH.XII.

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1. BROWN AND BUTTERWORTH - THE STORY OF THE HYMNS AND TUNES. CH.XII.

FOLK MUSIC OF MISSION LANDS.

Since Jesus of Nazareth gave to the world the mighty challenge to "GO YE THEREFORE, AND TEACH ALL NATIONS"[1], his words have fired the imaginations of Christians in all ages. From those days of Christianity's inception, followers of the Cross went throughout the little country of Palestine preaching the good news; the Macedonian Call led the way into continental Europe; St.Augustine established the new faith in the British Isles; Puritans and Jesuits labored in the New World with equal zeal. This same evangelistic zeal which in our modern era had created the great English Hymns and the American Gospel Songs also developed a sense of responsibility for untold millions of souls still living in spiritual darkness. Equipped with the Gospel story, occidental hymns, and a great human love, the Livingstons, the Careys, and the Thoburns went forth. After something more than a century in the Orient a certain definite tendency in the field of church music begins to assert itself.

In speaking of the general situation there, the Reverend P.N.Young of the Cambridge Mission at Delhi, India, declares that the church formerly made a tremendous mistake by overlooking the great and rich stores of folk-song and Plain-Chant with which musical countries like China and India abound. In fact, music, which might have become an evangelizing agency of the highest order,

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1. GOSPEL ACCORDING TO ST.MATTHEW. 28:19.

has been left almost outside liturgical worship. In this modern day of world travel and association, a strong reaction has set in. "More use is being made of native melodies for hymn-singing in India, and in parts of China the Psalms have been set to Chinese pentatonic modes."[1] Such a close relationship exists between Oriental scales and Plain-song that the churchly "Gregorian" is coming to be of service also.

The limited material available compels us to confine this brief survey to the work of India and South Africa.

INDIA.

The Christian Church in India has come to recognize that indigenous music is indispensable to its worship, its teaching program, and its Evangelism.

In regard to the use of native music in worship, India's missionaries have done much. In the PUNJABI the early missionaries of the United Presbyterian Church of America set psalms to the old folk tunes of the land, and put these into staff notation. This collection, published in book form, was the common heritage of that province and of the Hindusthani churches throughout North and Central India. During the Great War an officer in France asked a Punjabi regiment to sing him some folk-music, whereupon to his great surprise, they sang the Psalms of David. Throughout India

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1. GARDNER AND NICHOLSON - MANUAL OF ENGLISH CHURCH MUSIC. P.117.

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1. GARDNER AND NICHOLSON - MANUAL OF ENGLISH CHURCH MUSIC. P.117.

in all churches, collections of indigenous lyrics are used in the services. While the town churches show a greater fondness for Western hymns and tunes, because of the strong influence of Western missionaries, the village churches almost exclusively use their native folk-tunes. Much still remains to be done in this field, for lyrics in TAMIL, BENGALI, TELUGU, KANARESE, MARATHI, MALAYALAM and other vernaculars are awaiting tunes.

As the TEACHING phase of the Christian Church gained increasing recognition, large use was made of native music to teach Bible stories and to inculate Christian truth. In URDU and KANARESE the life of Christ has been put into versical form and sung to the common tune of "PROVIDENCE."

Early missionaries discovered that Hindus and Mohammedians cared not for western metres and harmonies, therefore the church was compelled to adopt folk-music for its EVANGELISM. The natural sermon method of India is one in which the preacher sings his exposition accompanied by a small orchestra. Thus, while the evangelist might use his western tunes as noise to get a crowd, he found it of value to adopt native music as a vehicle for his message. the "music sermon" called "HARIKATHA" or "KALAKSHEPAM" is particularly popular in South India.

Splendid as is the work thus far accomplished, it is inadequate to meet the needs of a growing Christianity. We can have no better concluding thought than the challenge given by Reverened P.N. Young of Delhi, when he says "To assist a nascent church to utter its praise and adoration in song native to itself is a task worthy

of a musician great in heart and ability.[1]"

SOUTH AFRICA.

When George Gardner, Archdean of Cheltenham, and Sidney Nicholson of Westminster Abbey published their MANUAL OF ENGLISH CHURCH MUSIC in 1923 for the Society for the Promotion of Christian Knowledge, it was the Reverend W.A.Norton M.A., Professor in the University of Capetown, who wrote the chapter on South Africa. The following discussion is based on his research.

Folk-music will effectually accommodate itself to sacred purposes in unique ways. This is shown again and again in the adaptations and arrangements of African melodies to Christian uses. For example, in BANTU an unrhymed native melody is used by the natives for a metrical version of Psalm LXV, and becomes a harvest hymn.

In SESUTO music we find the following ditty:

s lsm r d s sm r r d l

Mabele a óróhâ (2) re ce háe ; Oha' (2) ha bots'oene

"The millet is going home, let us go hom; Oha"[2]

This is a harvest home song, and "OHA" is the monkey's cry. Missionaries are using this tune in several languages for a harvest hymn, because it is a great favorite. The first half easily adapts

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1. GARDNER AND NICHOLSON - THE MANUAL OF ENGLISH CHURCH MUSIC. P.118.
2. " " " " " " " " P.125.

1. CARPENTER AND NICHOLSON - THE MANUAL OF ENGLISH CHURCH MUSIC. P.118.
2. " " " " " " " " P.125.

itself to Christian use, and as given in XOSA reads:

"THE CORN GOES HOME: THE SOULS GO HOME: GREAT IS THE HARVEST: THE CHIEF WILL BE THERE AT THE FEAST: AND WILL GIVE HIS WAGES: *Chorus* 'GLORY TO GOD.'"

A SETEBELE War Song has been adapted to a SESUTO Easter hymn as follows:[1]

m r d d d r d l, l,
Bana ba batho bohle bare: Oho Molimo - (*constant introduction*)

d, d, r, r d l s, m, d, d, s, s, m, m,
1. "Re lihlong" Se hloenyeng: Jesu Kreste O re tlelse (2): le thabeng!

s s m m d l, d
d, d, r, r,
2. "Rea hloreha" Se soabeng: Jesu Kreste O re shoetse (2): le' Mokeng!

d, d, r,
3. "Re ea shoa" Se tsabeng: Jesu Kreste O tsohile (2) le hloleng!

I.e. The children of men all are saying: O God ....

1. "We are ashamed". Be not sad: Jesus Christ has come to us:, Joy ye then!

2. "We are Waesome". Be not downcast: " " " died for us: Praise Him then!.

3. "We are dying". Be not afraid: Jesus Christ has risen again: Overcome!

On the mission field, as in the Occident, such old favorites as "ADESTE FIDELES" and "O QUANTA QUALIA" are widely known. To these hymns have been added collections of native hymn melodies. Versions of the Lord's Prayer have been set to native melodies in

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1. GARDNER AND NICHOLSON - MANUAL OF ENGLISH CHURCH MUSIC. P.125.

itself to Christian use, and as given in XOSA reads:

"THE CORN GOES HOME: THE SOULS GO HOME: GREAT IS THE HARVEST: THE CHIEF WILL BE THERE
AT THE FEAST: AND WILL GIVE His WAGES: Glorious 'GLORY TO GOD.'"

A SCTEBSIE War Song has been adapted to a SOSUTO Easter
hymn as follows:[1]

m r d d d r d|,|,

Bama ba batho bohle bare: Oho Molimo - (eventual introduction)

d, d,r, r d ∫ s,m,d,d, s, s, m, m,

1. "Re himong" Se hloenyeng: Jesu Kreste O re tiehe (2): le thebeng!
s s m m d ∫, d

d, d, r, r,

2. "Rea hlorisha" Se soabeng: Jesu Kreste O re sheohe(2): le 'Moleng!

d, d, r,

3. "Re ea shoa" Se tsabeng: Jesu Kreste O tsohile (2) le hlolong!

I.e. The children of men all are saying: O God ....

I. "We are ashamed". Be not sad: Jesus Christ has come to us;
Joy ye then!

2. "We are Wasome". Be not downcast: " " " died for us:
Praise Him then!

3. "We are dying". Be not afraid: Jesus Christ has risen again:
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1. DARGIE AND NICHOLSON - MANUAL OF ENGLISH CHURCH MUSIC. P.185.

CHI NYANJA, CHOPE, CHISWINA and other provinces. The church in Africa needs collections of hymns which shall cover the entire field of church hymnody from the ancient hymns and chants even unto the modern native hymn melodies. Reverend Norton presents the need in these words, "What we need is native poets and musicians saturated in the best church music, who shall yet produce some truly native form."[1] The need is for more creative work like that of Mr. Azaele Mainsane, a native teacher in the Transvaal, who is producing hymns like the following:

"CHRIST, LORD OF THE HIGHEST, CHIEF OF CHIEF,
'TIS THOU HAS CONQUERED, WHEREOF WE REJOICE;
AS FOR THY FOES, THEY ARE TREMBLING:
AND WE, THY WARRIORS ARE GLAD."[2]

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1. GARDNER AND NICHOLSON - MANUAL OF ENGLISH CHURCH MUSIC. P.126.
2. " " " " " " " " P. "

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1. GARDNER AND NICHOLSON - MANUAL OF ENGLISH CHURCH MUSIC. P. 188.
2. " " " " " " " " P. "

THE PLACE OF FOLK-SONG IN MODERN HYMNODY.

THE PLACE OF FOLK-SONG IN MODERN HARMONY.

We have seen how Folk-music formed the basis of the congregational song of the Christian Church down through the ages. We turn now to its modern implications.

What relation does Folk-music bear to modern hymnody? The answer to this question has been sought through a survey of twelve representative church hymnals. Wherever possible authorized Church hymnals have been chosen. In this group come THE BOOK OF COMMON PRAISE edited by James E. Jones -- official hymnal for the Canadian Episcopal Church, THE CHRISTIAN SCIENCE HYMNAL, FREE METHODIST HYMNAL, EVANGELICAL LUTHERAN HYMN-BOOK, THE METHODIST HYMNAL, HYMNS OF WORSHIP AND SERVICE (Presbyterian), THE MAGNIFICAT (Swedenborgen), and HYMN AND TUNE BOOK (Unitarian). Other communions, having no single authorized hymn collection, choose from among various books put out for their denomination. These are represented by THE PILGRIM HYMNAL (Congregational) and ST. BASIL'S HYMNAL (Roman Catholic). Lastly there are included two hymnals from independent compilers: HYMNS FOR THE LIVING AGE by H. Augustine Smith of Boston University, and SONGS OF PRAISE by an Englishman, R. Vaughan Williams. These two latter books illustrate the trend of present day hymnody.

Through these modern hymnals the stream of folk-music will be traced as it perpetuates itself through the various types of congregational song.

CAROLS.

Concerning the place of carol singing in the church life of modern England, Sir Frederick Bridge asserts that "There is hardly a place of worship -- cathedral, church, or chapel -- in which carols are not sung.[1]" Such a statement may be made of America with equal truth. Church carol services, Community "sings" at the Yuletide season, strolling carolers on Christmas Eve -- these combined influences have endeared the Old World carols to the folk of America. It nevertheless remains true that few carols have been incorporated within the pages of orthodox hymnbooks. Songs of a lighter type of melody and of ballad style of words fall short of the dignity and strength which modern compilers and composers demand. Hymnbooks likewise show a tendency to include hymns and tunes of a general nature to the exclusion of others of a specific nature. The result of a survey of twelve hymnbooks shows but two traditional carol tunes which are common to at least two hymnals. Others may remain hidden under the general term TRADITIONAL, and such tunes will receive proper consideration under that classification.

Perhaps no carol is more widely sung by modern carolers than is THE FIRST NOWELL. In quaint pictorial language it relates the Nativity story from the moment the Angel spoke the first Noel to "certain POOR SHEPHERDS", until the wisemen reverently of-

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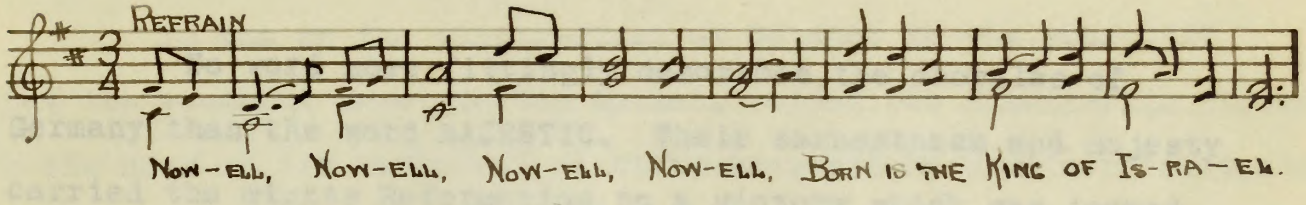
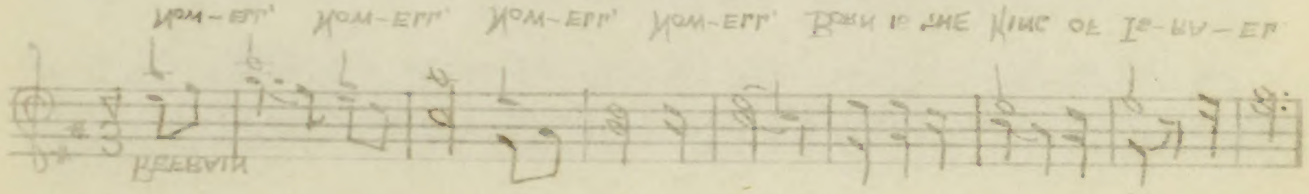
1. PHILLIPS - CAROLS: THEIR ORIGIN, MUSIC, AND CONNECTION WITH MYSTERY PLAYS. FORWARD.

fered their gifts. Each stanza is climaxed by the stirring, joyous refrain,



Of this carol's history little is known. W.B.Sandys included it in his CHRISTMAS CAROLS, ANCIENT AND MODERN, which he published in 1833. From this humble beginning it has gone into practically all Carol collections, and now finds a place in four hymnbooks; the Unitarian (535), Canadian Episcopal edited by Jones (748), St.Basil's Catholic Hymnal (159), and HYMNS FOR THE LIVING AGE by H. Augustine Smith (121).

The second carol NOEL is variously classified as carol, English Folk Song, and as a traditional air. There is general agreement, however, that the tune was arranged by Arthur S. Sullivan in 1874. Five hymnals have included this tune; the Congregational (101), Presbyterian (92), Smith (93), SONGS OF PRAISE by Williams (273), and the Canadian Episcopal. Its rhythmic melody suggests a ring game or folk dance.


HOM-ELL, HOM-ELL, HOM-ELL, HOM-ELL, BORN IN THE KING OF I-SH-EL
REFRAIN

THE CHORALE IN MODERN HYMNODY.

No word more fittingly describes the chorales of Germany than the word MAJESTIC. Their earnestness and majesty carried the mighty Reformation to a victory which was indeed triumphant. Actuated by a tolerant spirit, even in a time of doctrinal controversy and ecclesiastical hatred, the great chorales became the nucleus for a Protestant hymnody. Their spirit has insured them a place in Christian hymnody throughout all time.

No communion has been more appreciative of its musical heritage than has the modern followers of Luther. THE EVANGELICAL LUTHERAN HYMN-BOOK, official hymnal of the Lutheran denomination, contains one hundred and ninety-four chorales -- more than one-third of the entire number of tunes in the collection. Among the composers or ARRANGERS are listed such well-known names as Isaac (1519), Koephl (1537), Decius (1539), Fuller (1555), Eisleben (1598), Vulpius (1609), Cruger (1649), Ahle (1664), Ebeling (1666), and many others.

In Luther's day his chorales were adopted into hymnals of the Roman Catholic faith. None are included in ST. BASIL'S HYMNAL, which has been used to represent Catholic hymnody in this survey. In consequence of that fact, this résumé is limited to the remaining eleven Protestant hymnals. From these come more than thirty chorales which are common to two or more books.

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SIXTEENTH CENTURY CHORALES.

It was on the thirty-first of October in the year 1517 that the youthful monk, Martin Luther, nailed his ninety-five theses to the door of the Cathedral at Wittenberg and by that act instigated the Protestant Reformation. We have seen how it became necessary to create a native, congregational hymnody.[1] Luther and his friends undertook this task, and much of the splendid results of that effort is still with us.

We start our survey with the chorales of the great Reformer, himself. Eleven hymnals contain in common three of the hymns popularly attributed to Luther. No chorale has ever attained such world-wide recognition as has "EIN' FESTE BURG"[2]. Noble and majestic in its style, this hymn has the signal honor of being the only chorale to appear in each of the eleven Protestant hymnals surveyed. "AUS TIEFER NOT", equally characteristic, is much less familiar, for only two books - L.415, and Sw.544,-- include it.

One day Luther was riding along a country road, when he heard a "wayfaring man" singing a melody which impressed him. Dismounting he requested the stranger to repeat the tune, whereupon he noted it down on a piece of paper. This is said to be the origin of

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1. P. 38
2. P. 41

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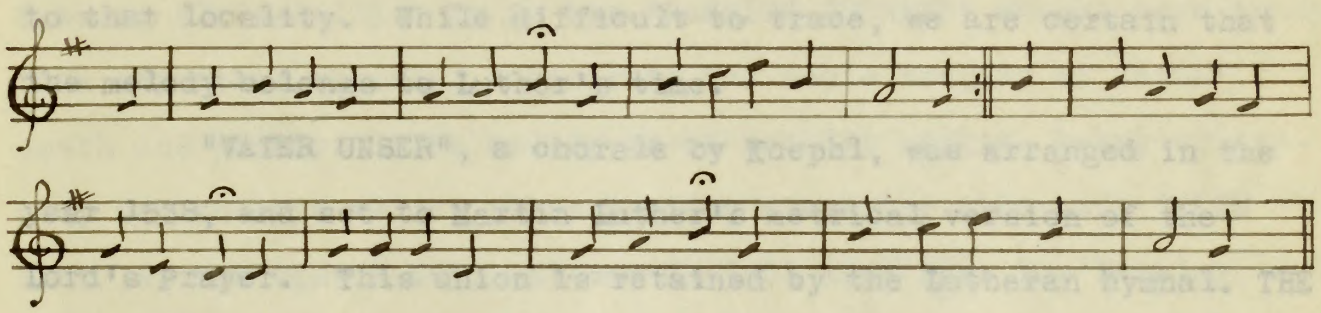

To this melody Luther put words which he called"A Thanksgiving for the highest benefits which God has shown us in Christ". It was first published in 1535 and twenty years later the hymn and tune played an important part at a great meeting in Frankfort. A group of princes of the new faith had met in that city for a big service. The assembly gathered at St.Bartholomew's church but were dismayed to find a Roman Catholic priest in possession of the pulpit. The audience listened in silence for a time while he exposed his own views in forceful fashion, then arose and spontaneously joined in singing "Luther's HYMN".

This name was given to the melody early in the nineteenth century when Reverend W. Collyer set it to the hymn beginning "Great God what do I see and hear". From that time its popularity was assured in England, various solo arrangements of it being made. Few tunes have appeared in such a variety of forms as this hymn. At

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1. LIGHTWOOD - HYMN-TUNES AND THEIR STORY. P.335.

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least twenty-four different versions are in existence arising from the fact that nearly every diocese in Germany has its own GESANG-BUCH containing the particular form of the melody peculiar to that locality. While difficult to trace, we are certain that the melody belongs to Luther's time.

"VATER UNSER", a chorale by Koephl, was arranged in the year 1538, and set to Martin Luther's metrical version of the Lord's Prayer. This union is retained by the Lutheran hymnal. THE BOOK OF COMMON PRAISE (C.E.) traces its origin to the GEISTLICHE LIEDER, which was published in Leipsig in 1539. Williams includes a chorale by the same name (P.407) then accredits its melody to Schumann's GESANG-BUCH, 1539.

Next, in point of time, comes "VOM HIMMEL NOCH", which Schumann composed in 1539. The Lutheran hymnal (150) has linked the melody to two sets of Christmas words, one being a hymn by Luther, and the other by Cornelius Treund, 1591. Williams' SONGS OF PRAISE (365) likewise includes this chorale.

Nicholai (1556-1608) is remembered in our hymnody by his "WACHET AUF", which has been used in THE MAGNIFICAT (126) and SONGS OF PRAISE (391).

In this group of early chorale makers is Melchior Vulpius, who lived from 1560 to 1616. His "VULPIUS" and "WEIMAR" both perpetuate themselves through three hymnals. "VULPIUS" is given in the Swedenborgen (255), in Williams (96), while the Unitarian uses the melody four times -- PP 341, 384, 455 and 469. "WEIMAR" appears in

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"THE CHRISTIAN SCIENCE HYMNAL", P.131, as an "ancient melody", in THE BOOK OF COMMON PRAISE (123), and in SONGS OF PRAISE (120).

Last among sixteenth century chorale arrangers is Hans Leo Hassler (1564-1612). It is his "PASSION CHORALE" which, more truly than any other chorale, interprets the noble tragedy of Jesus' death and passion. The melody is of secular origin, being originally set to some verses of an amatory character beginning "MEIN GMUT IST MIR VERWIRRET". It was in 1601 that Hans Leo Hassler, a German organist, arranged it for sacred use. In 1659 Paul Gerhardt translated into German the lovely hymn of St. Bernard

SALVE CAPUT CRUENTATUM

(O Sacred Head, once wounded)

whereupon tune and hymn were united. The melody as we know it was altered by Bach, who introduced it into his St.Matthew Passion.

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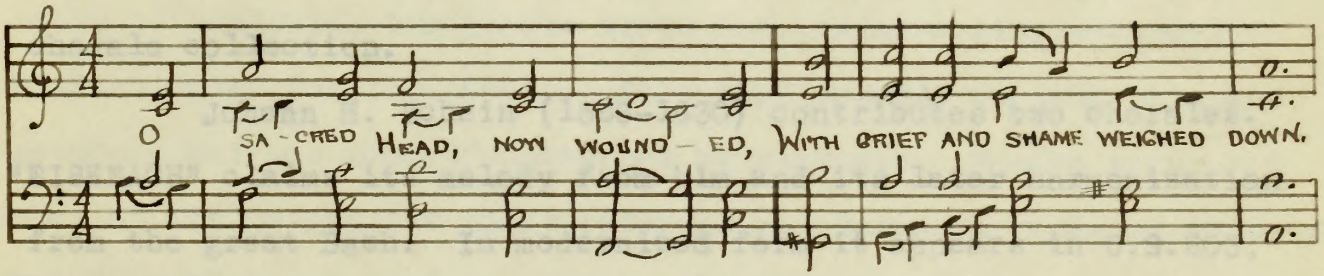

Modern hymnody has retained this setting of words and tune because of its wonderful interpretation of the Passion -- C.E., Co.151, L.201, M.E.110, S.151, Sw.176, U.309, and W.83.

SEVENTEENTH CENTURY CHORALES.

Historians tell us that during the early seventeenth

1. METHODIST HYMNAL. P.110

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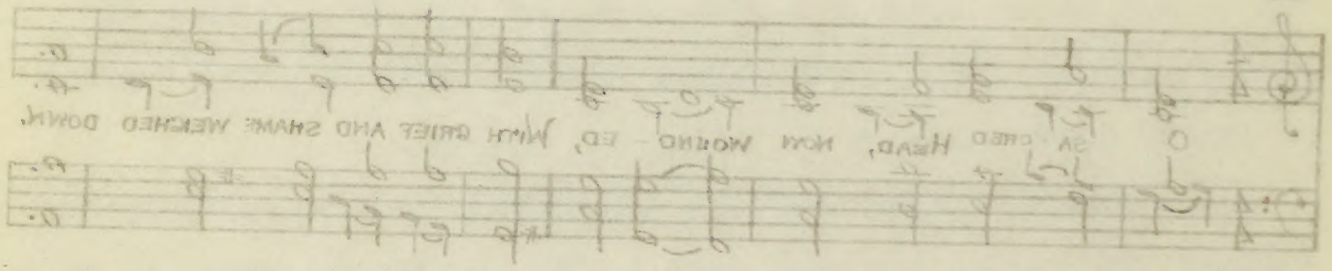

century a large number of the most beautiful melodies of the German church were produced. Modern hymnody accredits the truth of this statement,for eleven representative hymnals include fifteen chorales, which are common to two or more hymnals, from this period.

The name of Melchior Teschner stands out as a connecting link between the old century of writers and the new. "ST.THEODULPH" first appeared in V.Herberger's ANDECHTIGES GEBET, to "valet will ich dir geben". This book appeared in 1615 and accredits the chorale to Teschner. Eight modern hymnals retain the melody. THE EVANGELICAL LUTHERAN HYMN-BOOK (179-532) places its date of composition in 1613; William's SONGS OF PRAISE (72) accepts that date also. In C.E. 132, Co.129, M.E. 22, P.114, S.143, and Sw. 173, the accepted date is 1615. Teschner's melody received its harmonization from Bach. Its popularity was further increased by its inclusion in Dr. Zahn's chorale collection.

Johann H. Schein (1586-1630) contributes two chorales. "EISENACH" claims its melody from him and its later harmonization from the great Bach. In modernized form it appears in C.S.203, Sw.80, and W.138. "LEIPSIC" finds a place in the Canadian Episcopal hymnal, the Presbyterian (483), while the Swedenborgen hymnal includes the melody three times, but accredits it to Josephus Clauderi (1636).

Foremost among the composers of the seventeenth century stands Johann Cruger (1598-1662) to whom we give credit for compos-

ing "NUN DANKET" and "SCHMUECKE DICH". With the exception of "EIN FESTE BURG" probably no chorale is more widely known than "NUN DANKET ALLE GOTT", which is generally accredited to him. This tune first appeared in PRAXIS PIETATIS MELICA, a book of tunes edited by Johann Cruger, cantor of St.Nicholas' Church in Berlin. There is no proof, however, that Cruger composed the tune. Another interesting story assigns the air to the author of the words. The story takes place during the Thirty Years War when religious strife was intense. Martin Rinkart had been precentor at a church at Eisleben, the birthplace of Luther. When the war broke out he returned to Eilenburg, his native place, and there stayed through the weary years of war, helping those in poverty and distress, even while he, himself, put up with the extortions and rudeness of the soldiers who were frequently stationed in his house. After twenty years of hardship, the plague broke out. Almost single-handed, Rinkart cared for the people. He buried upwards of four thousand persons, but was himself untouched by sickness. Famine came, and when at its height the enemy returned and demanded enormous tribute, but Rinkart interceded so effectually that the terms were reduced. Then a stranger appeared in the town, heralding his coming by trumpets, and proclaiming the news that peace had come. The heartfelt gratitude of the old pastor burst forth in the joyous words:

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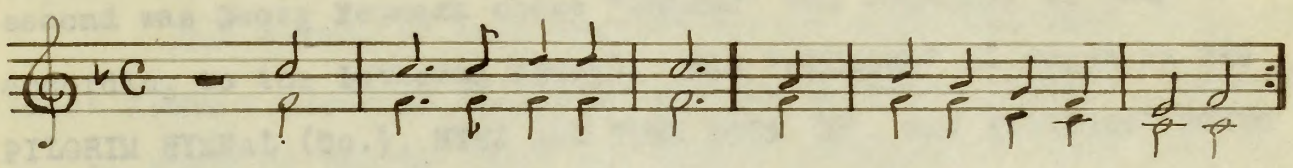
Even as he was writing the words, the simple yet majestic air came to his mind, and he wrote it down with his song.

NUN DANKET ALLE GOTT.[1]



This great hymn is called the TE DEUM of Germany, and throughout the years it has been the great thanksgiving hymn of the Fatherland. In England it occupies a similar position, for it was universally sung throughout the churches and chapels of the country at the close of the South African War in 1902. Besides its place in the Canadian Episcopal hymnal, it is found in Co. 13 , L.64, M.E.21, P.473, S.100, Sw.461, U.187, and Williams 418-451.

"SCHMUECKE DICH", the second of Cruger's melodies, occurs only in SONGS OF PRAISE (145) and in the Lutheran hymnal. In the latter (432) the melody is somewhat unique in its rhythm. Three contracting themes comprise the melody. The opening strain of six measures is in 2/4 time, the second part is in 6/4 time, while the third returns to the original rhythm.

About the time that Cruger was beginning his work, there were born in Germany two children whose geniuses were some day to be di-

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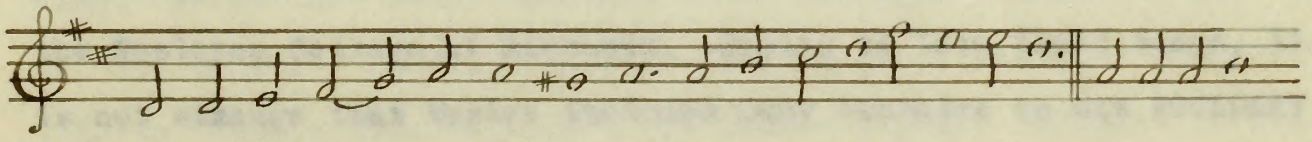
1. EVANGELICAL LUTHERAN HYMN-BOOK. P.57, No.64.

rected, even as his had been, to the realm of congregational music. The first was Johann Georg Ebeling (1620-1676), the composer of "FRANCONIA". This melody -- C.S.221, L.406, P.238-319, and W.312 -- has the simplicity of a Calvinistic psalm tune. The second was Georg Neumark whose "BREMEN" was composed in 1640 -- according to the Lutheran hymnal. His "NEUMARK" is found in THE PILGRIM HYMNAL (Co.), HYMN AND TUNE BOOK (U), and Williams' SONGS OF PRAISE. "WER NUR DEN LIEBEN GOTT" occurs but in two, THE MAGNIFICAT (Sw.) and THE EVANGELICAL LUTHERAN HYMN-BOOK.

Just four years later the well-known composer, Ahle (1625-1673) came to join the group. From him we still cherish "LIEBSTER JESU" and "NUREMBERG". The first occurs only in Williams' and the Lutheran hymnals, but the second is much better known through its pace in C.S. 135, F.M. 319, M.E. 71-470, and U.126-175-337.

"WERDE MUNTER", as given in the Lutheran and Williams books, is adopted from a melody by J. Schop in 1640.

The tune "ANGELUS" illustrates the manner in which chorales have been altered or adapted to suit certain metres. The original melody began as follows:[1]



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1. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.336.

1. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.336.

Hymnbooks still accredit "ANGELUS" to G. Josephi, a German court musician, who lived in 1657, even though the composer's original melody has suffered so much alteration. Josephi composed a number of tunes for the hymns of Johann Scheffler, who went under the name of "ANGELUS" Silesius.

Our survey of this century closes with "NEANDER", a melody which finds a place in Williams' and the Lutheran hymnals. According to SONGS OF PRAISE (456) our modern arrangement comes from the chorale "Unser Herescher" by J. Neander, who lived from 1640-1680.

OLD CHORALES.

The discussion might continue by presenting a resume of such eighteenth century chorales as "DAS WALT GOTT VATER", "STUTTGART" and "DIX". Such a procedure would lead away from true folk music, however, into a realm of conscious art. Thus we conclude our survey by a consideration of four old chorales whose origin remains uncertain.

Wesley, after his first acquaintance with the Moravians, spent much of his time in 1738 visiting their various settlements. At that time FREYLINGHAUSEN'S GESANGBUCH was commonly used by the Brethren, and Wesley's copy is still preserved in the library of the Wesleyan College at Richmond. Coming to love their songs, it is not strange that Wesley included many chorales in his FOUNDERY

TUNE BOOK. Among them were "AMSTERDAM" and "WINCHESTER NEW". The first has always been ascribed to Nares, but incorrectly, for it was in use before he was born.[1] This origin is still accepted by F.M.368-632, M.E.442, S.477, and Sw.45, while P. calls it "ANON" 1742, and Co.575, and U.322 trace it to the FOUNDERY TUNE BOOK. Four hymnals -- C.S.22, F.M. 11, Sw.11-215, and W.45-84, include WINCHESTER NEW.

"DIJON" is also known as a German evening hymn. C.S. ascribes it to J.G.Bitthauer (141). THE BOOK OF COMMON PRAISE traces it to T.Tliedner's LIEDER-BUCH FUR KLEINKINDER, Schulen in 1842 to "mude bin ich."

"SWABIA", the last of this group, is an interesting old German chorale to which has been set Isaac Watt's metrical version of the Twenty-third Psalm and various hymns by Charles Wesley. The Unitarian hymnal assigns it to Cruger; the Lutheran book simply lists it as an OLD GERMAN CHORAL arranged by REV. W. H. HAVERGAL in 1849. The historical notes of THE BOOK OF COMMON PRAISE (C.E.) records the added information that "SWABIA" appeared in J.M.Spiess' DAVIDS HARPFEN-SPIEL 1745 to "Ach wachet". This is accredited by Dr.Zohn also. An earlier form, however, is in J.Cruger's GESANG BUCH, 1640 to "Nun begehn". A still earlier form is in L. Lossius' PSALMODIA, 1553 to "Testum nunc celebre". In modern hymnody "SWABIA" is found in C.E. Co.228, L.373, M.E.461, P.386, S.56, Sw.83, and U.362.

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1. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.124.

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Thus in some detail we have seen the place which Lutheran hymnody holds in our modern congregational music. The spirit which inspired the chorale makers of the sixteenth and seventeenth centuries was so truly devotional that their work lives after them. The majestic chorale is needed in the congregational music of the Christian Church.

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PSALMODY.

Puritanism arose as a protest movement against church ceremonialism. It was John Calvin who, being conscious of certain harmful tendencies in ritualism, declared all formal worship an offense to God; and conceived a simple, democratic form of worship in which instruments of music and trained choirs had no place, and only the singing by the congregation of Biblical Psalms in verse was recognized. Only "inspired" words could fittingly be sung in a service of praise, and thus were excluded all the tenderer sentiments of the Christian Gospel. Calvin likewise looked with disfavor on the florid music and harmonies of the German Chorale; therefore he insisted upon an unharmonized melody which had one note to a syllable. In consequence of these restrictions, there grew up, in support of the stern Calvinistic theology, a Psalmody of plain, unemotional, unison tunes.

In 1644 the House of Lords formally sanctioned the new Puritan form of service. The new rule declared that where many in the congregation could not read, the custom of "lining out" or "deaconing" the psalms should be adopted. We have seen how this custom materially decreased the number of familiar tunes and eventually led to the dying-out of psalm-singing altogether. That modern Hymnody has suffered from this old custom is revealed by our survey, for twelve hymnals include only thirteen common psalm tunes. These we shall classify as Genevan, Scotch, and English.

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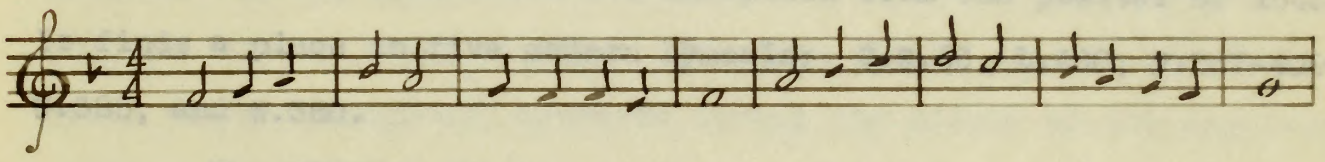
GENEVAN PSALM TUNES.

It was during his three years of exile at Strasburg that Calvin produced his first psalter. Returning to Geneva in 1542 he procured the musician Bourgeois to "arrange" suitable psalm tunes, and together they compiled the Genevan Psalters of 1542 and 1543. Successive ones appeared until, in 1562, the complete psalter was published.

The oldest of our psalm tunes trace their lineage from the 1543 Psalter. Our hymnal survey reveals two such tunes, both of which have attained considerable recognition. "OLD 124TH", likewise known as "TOULON", has a tune which is both melodious and militant.

OLD 124TH.[1]



Particularly is this latter characteristic evident when the tune is linked with Wortman's hymn, "God of the Prophets". This noble tune was once used on a memorable occasion in the history of Geneva. The Duke of Savoy, impelled by religious motives and even

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1. PRESBYTERIAN - HYMNS OF WORSHIP AND SERVICE. P.350.

OLD 124TH.[1]

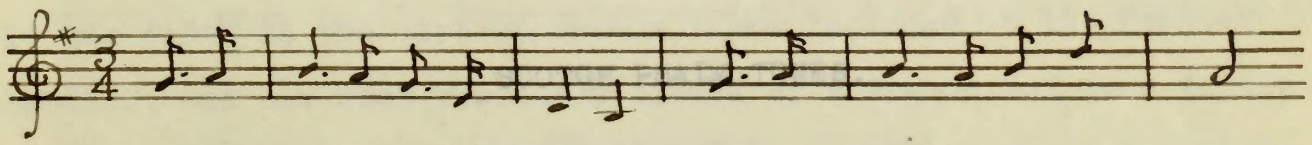
1. PRESBYTERIAN - HYMNS OF WORSHIP AND SERVICE. P.350.

more by a sense of greed, had long schemed to storm and take the great stronghold of Protestantism. Failing in all attempts, he at length succeeded in bribing some of the inhabitants; and, having gained an entrance, he made the famous attack on the city known as the Escalade. The attack was repulsed by the bravery of the citizens and "As the winter sun began to color the distant snows, and the second Sunday in December of the year 1602 broke on Geneva, the voice of the multitude rose in the 124th Psalm.[1]"

Originally a five-line melody, it has now been altered to fit the more modern 4-10s. The power and dignity of "OLD 124TH" assures its retention not only in the Presbyterian hymnal (13-478) but likewise in the Christian Science (166), Lutheran (486), Smith (402), Unitarian (202-385) and Williams (197) as well.

"OLD 134TH", which in our modern day is more often known as "ST.MICHAEL", also dates its inception from the psalter of 1543. It finds a place in five modern hymnals: C.E.86, L.490, P.387-409-480, U.385, and W.350.

The GENEVAN PSALTER of 1551 gives us "AUTUMN" and "OLD HUNDREDTH". The former was arranged from Psalm XLII in Pseaumes OCTANTE TROIS, Geneva, 1551. Modern hymnals give the melody as follows:[2]



The agreement of hymnals concerning the melody does not continue

1. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.35
2. BENSON - CHRISTIAN SONG. No.172.

in the matter of sources for Louis von Esch is accredited with the melody by the M.E.126-169, Sw. 145, Co.28, and U.118; Francois H. Barthelimon composed it in 1785 according to S.58, and P.48; and "A SPANISH MELODY FROM MARECHIO" is the origin given by C.S.125, and the F.M. 94-309.

Most popular of all psalm tunes is "OLD HUNDREDTH"[1] according to the hymnal survey, for it alone is included in the entire eleven Protestant hymnals. The earliest known version of this tune is found in a HUGUENOT PSALTER originally published at Geneva in 1551. According to the best authorities it was adopted by Bourgeois from a secular source. Puritan refugees, upon their return to England, carried it with them. It was not included in the 1562 edition of STERNHOLD AND HOPKINS PSALTER, but did appear in the harmonized psalter of 1563. This book altered the tune and Ravenscroft perpetuated that alteration. From this time there appeared one corrupt version after another. The form now in general use (with equal notes throughout) appeared during the middle of the eighteenth century, but its popularity is of recent date.

Last in our Genevan group comes "OLD 137TH" a tune which first appeared in the ANGLO-GENEVAN PSALTER of 1558, and which still lives in the hymnody of the Lutheran and the Williams' hymnals.

SCOTCH PSALM TUNES.

The Scottish reformers were largely indebted to the church at Geneva for the words and music of their Psalm-book. Yet of

1. See P.51.

1. See P. 81.

"OLD 124TH" it is said that "This is the only case in which from the Reformation to the present day the same psalm and tune have continued to be used together in the churches of John Calvin and John Knox.[1]" It was the HART PSALTER appearing in 1615, that introduced the new COMMON TUNES which were often native airs. These folk-tunes became a part of the very fibre of Scottish Psalmody. Robert Burns, revealing the very soul of Scottish life, immortalizes "WILD DUNDEE" and plaintive "MARTYRS" in his picture of the Cotter's family at their simple family worship.

Modern hymnody is enriched by four tunes from the HART PSALTER. "ABBEY", which appears only in our Swedenborgen and Williams books, is probably the least familiar. Not so in Scotland, however, for it is the opening hymn tune and the twenty-seventh psalm tune in THE MUSIC OF THE CHURCH HYMNARY AND THE PSALTER IN METRE by Cowan and Love. After its presentation in the Scottish psalter, "ABBEY" was introduced into England by the 1621 edition of Ravenscroft's WHOLE BOOK OF PSALMS, where it was classified as a Scottish tune.

"DUNDEE", or "FRENCH" (as the Scotch people have always called it), ranks with "OLD HUNDREDTH" in its universal popularity. It was fifth in the list of common tunes included in the Psalter of 1615, and has been variously listed as a French and as a Scotch tune. Its melody is as follows:

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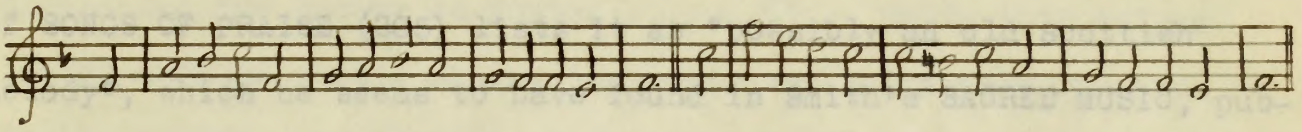
1. COWAN AND LOVE - THE MUSIC OF THE CHURCH HYMNARY. P.106.

DUNDEE [1]



and is included in all of the eleven Protestant hymn-books.

A third Scotch tune, "DUNFERLINE", is being perpetuated through at least three of our hymnals: the F.M.96, S.411, and U.383-468.

Last in our list of 1615 Psalter tunes is "YORK". Like the others, this tune also found its way into RAVENSCROFT'S PSALTER and there was known as a Northern tune. Known in Scotland for many years as "THE STILT", this tune (seventh of the Common Tunes) attained considerable popularity. We are told that half the nurses in Scotland used this air as a lullaby; that the chimes of many country churches have played it from time immemorial. This is the tune that John Milton, the elder, harmonized for Ravenscroft. It continues to find a place in C.E.467, Co.299-412, C.S.209, Sw.135, and W.344-383.

The Psalter of 1635 was a harmonized version. Among the new airs introduced, one, "LONDON NEW", has won recognition as a standard psalm tune. Four modern hymnals continue its use, namely C.E., P.365, Sw.260, and W.240.

In concluding Scotch psalmody, mention should be made of

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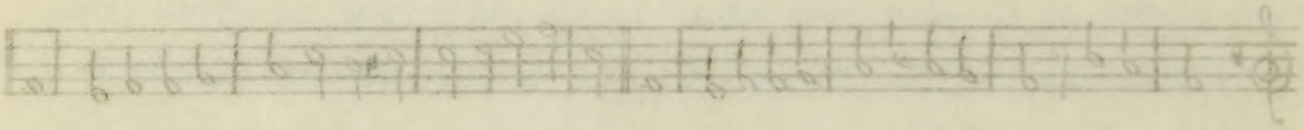
1. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.62.



the tune "MARTYRDOM", or "AVON". This familiar air is retained in seven of our leading modern hymnals, and the English compiler of SONGS OF PRAISE (205) lists it as "possibly an old Scottish melody", which he seems to have found in Smith's SACRED MUSIC, published in 1825. Other hymnals assign it to Hugh Wilson.

ENGLISH PSALM TUNES.

All during the five years prior to their exile, the English Puritans had been at work creating a suitable psalmody for their worship. If, perchance, their efforts extended to the arranging of melodies, none of these have been perpetuated. The tunes of the various Geneva Psalters passed over into English worship, thereby determining the style of church music from that time until the Methodist revival. The Calvinistic psalms furnished the pattern for all native compositions, and out of them developed our OLD ENGLISH HYMN. In view of the fact that the present survey is concerned only with those tunes which are definitely the outgrowth of folk-music, it becomes necessary to disregard this newer hymn type and restrict our discussion to a few of the earlier native psalm tunes. Our search for such tunes leads us away from the orthodox OLD VERSION to certain less well-known psalters.

A Dr. Tye, organist of Ely Cathedral and of the Chapel Royal during Elizabeth's reign, took upon himself the task of versifying portions of the New Testament. In 1553 there appeared a hymn-book whose title began as follows:

"THE ACTES OF THE APOSTLES, translated into Englyshe Metre and dedicated to the Kynges most excellent Majestye by Christofer Tye Doctor in Musike.....[1]". While this volume lacked much in poetic charm, its music was infinitely superior to its poetry, and thus the book attained the distinction of being the first collection of original tunes.

Modern hymnody is indebted to Tye's Psalter for two tunes. "GETHSEMANE" is included in the Candian Episcopal and the Swedenborgen hymnals. In both the modern arrangement by Dr.Monk is used. "WINCHESTER OLD" is frequently ascribed to EST'S PSALMS, which appeared nearly a half century after the work by Dr.Tye., Williams (56-102) and the Lutheran (72) hymnals still sanction that origin. The Swedenborgen (9-210) and the Canadian Episcopal (75) books have returned to the earlier source. The name of Kirbye is frequently associated with this tune, and modern historians now believe him to be a seventeenth century musician who rediscovered and adapted the old melody.

DAY'S PSALTER of 1563 (a Sternhold and Hopkins version) has contributed to modern psalmody "OLD 132ND". This fine old tune, better known as "ST.FLAVIAN", finds a place in the Christian Science, Canadian Episcopal, Lutheran, Unitarian and Williams hymnals.

In the latter part of the sixteenth century there lived in London a goldsmith by the name of John Bull. Amongst his musical friends he numbered "one of Her Majesties' Musitions" named William Damon. These two friends were wont to while away many an evening

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1. LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.39

1. ELSON/WOOD - HYMN TUNES AND THEIR STORY. P.39

in psalm singing, and often the musician would compose new tunes for the other's private use. Having no thought of projecting these hastily composed airs into public use, Damon was somewhat amazed when in 1579 a book appeared entitled "THE PSALMS OF DAVID ..... with notes of foure parts set unto them by Guilielm Damon for John Bull ..... Printed by John Daye". Among the new four-line tunes which this book introduced was "SOUTHWELL", which modern hymnody retains through the Canadian Episcopal (151), Lutheran (554), and Williams (64) books.

In concluding our English psalm tunes, we turn to the psalter which Este published in 1592. In the ESTE PSALTER occurs the earliest example of naming tunes. Among the three tunes named is "CHESHIRE", which is still found in Williams' SONG OF PRAISE and Jones" THE BOOK OF COMMON PRAISE.

Thus briefly we have seen how Psalmody, expressive of the severely simple, democratic concept of worship fostered by Calvin, comes to us from the Genevan, Scotch, and English sources, contributing to modern congregational song a solid dignity which is sorely needed in our day.

THE CONTRIBUTION OF THE ENGLISH HYMN.

The ENGLISH HYMN holds a fore-most place in our modern hymnals. It has assumed a variety of forms beginning with those earliest imitations of the psalm tunes which were admitted into the NEW VERSION; receiving life and form through the rhythmic tunes of the Evangelical Movement; developing through the Oxford Movement a form which is harmonic rather than melodic. From the basis of folk-song our interest centers in the second stage of development for in that period the ENGLISH HYMN took on definite form and became a spiritual force. From the introduction of folk-tunes, from the adaptation of popular airs, and from the prevalent operatic spirit of the age the so-called "Methodist tunes" attained a melodiousness and a rhythmic style quite unlike the earlier congregational song.

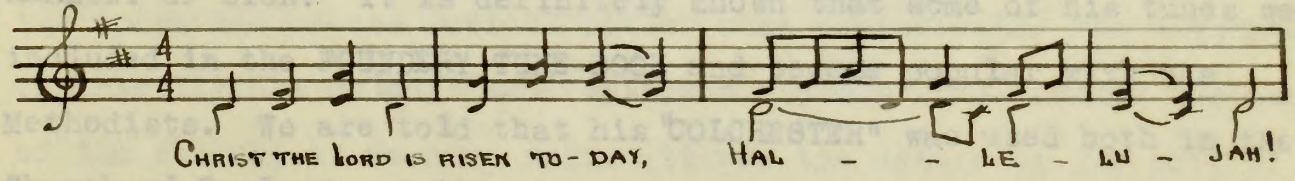
John Wesley refused to acknowledge the extreme fuguing tunes as typically Methodistic. Neither would he include them in his own tune collections. Hymnody accepting and approving his decision by eliminating the extreme types, still has a larger number of Methodist tunes than tunes of any other type. Fifty-six of these ENGLISH HYMN tunes are common to the eleven Protestant hymnals which make up this survey. While every denomination has retained a goodly number of these tunes, it is but natural the METHODIST HYMNAL should rank first with a total of forty-eight tunes from this common list. the FREE METHODIST HYMNAL is second with forty-three.

THE CONTRIBUTION OF THE METHODIST HYMN.

EARLY ENGLISH TUNES.

The year 1708 saw the appearance of a tune-book called LYRA DAVIDICA, a small unpretentious volume of some eighty pages. Within its leaves was hidden a unique tune called "THE RESURRECTION". No composer's name was given. The compiler had apparently become familiar with the freer anthem style of Henry Purcell, and conceived the idea of creating a tune which would break away from the old syllabic psalm tunes by having two, three or more notes to a syllable. In fact his preface relates how in Germany "They have an abundance of divine songs and hymns all set to short and pleasant tunes, the peasant at his plow, the servants at their labor, the children in the street ... make use of these for the expression of their mirth."[1] The compiler little thought that in making such an experiment he was creating a style of congregational song which should become the vehicle for the Methodist Revival. Years passed. The tune remained in obscurity until the year 1742 when John Wesley inserted it in his FOUNDERY TUNE-BOOK, altering the melody somewhat, and calling it "SALISBURY" -- probably in memory of his visits to that place to see his mother. This melody he set to Charles Wesley's well-known hymn of Easter.

"EASTER HYMN" (OR "RESURRECTION")[2]



1. LIGHTWOOD - HYMN TUNES AND THEIR STORIES. P.96
2. THE METHODIST HYMNAL. P.114.

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"EASTER HYMN" (OR "RESURRECTION")[2]

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1. LIGHTWOOD - HYMN TUNES AND THEIR STORIES. P.36
2. THE METHODIST HYMNAL. P.114.

Meanwhile the Church of England remained loyal to its psalmody. Dr. Burney writing in 1789 makes the significant observation that the only new tunes that had won recognition in the Episcopalian church service over a period of a hundred years were "HANOVER" and the "EASTER HYMN".

Originally published as anonymous, this tune has been variously assigned -- yet without proof -- to Worgan, Carey, and Handel. When the reaction to the extreme fuguing tunes set in and the old psalm tunes were reinstated in the interest of ecclesiastical dignity, this grand old tune came under suspicion. In 1850 the Cheadle Association for the Promotion of Church Music offered a prize for a new setting to the hymn. Dr. Monk's tune, although inserted in HYMNS ANCIENT AND MODERN, has been unable to dethrone "EASTER HYMN" with its rolling "Hallelujahs". Probably no tune is so universally sung on any festal day as is this tune on Easter Sunday. It may be found in the Congregation Hymnal - 152, C.E., M.E. 78-114, S.161, Sw.186, and W. 93-98.

"ST. MARTINS" is a "Methodist" tune of uncertain date. It is generally accredited to a fanciful psalmodist of the eighteenth century known as William Tans' ur (1700-1783). When about thirty years of age, Tans' ur settled at Ewell from whence he published his HARMONY OF SION. It is definitely known that some of his tunes were included in the FOUNDERY TUNE-BOOK and became popular with the Methodists. We are told that his "COLCHESTER" was used both in the Church of England and likewise among the Methodists until 1840. "ST.MARTINS" probably became known in the same way. It is found today

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in C.S. 85, M.E.136-400, Sw.474, and U.402.

"AVISON" is a rhythmic, melodious tune by Charles Avison (1710-1770). Its stirring melody is a most appropriate setting to the joyous Christmas hymn by William Muhlenberg. Three of our modern hymnals, Methodist, Presbyterian and Swedenborgen, continue its use.

In dealing with tunes from the modern era, it is recognized that sufficient time has not elapsed for any one tune to achieve such distinction as has "EIN FESTE BURG" or "OLD HUNDREDTH" in the realms of the CHORALE and the PSALM. Among these ENGLISH HYMN tunes of the Methodist Revival, however, none have attained greater recognition than John Hatton's popular tune "DUKE STREET". This tune not only is included in the eleven Protestant hymnals but in seven of the number the melody is used from two to five different times, thereby reaching a grand total of thirty appearances. "DUKE STREET" is sung to the familiar missionary hymn of Isaac Watts

"JESUS SHALL REIGN WHER-E'ER THE SUN
DOES HIS SUCCESSIVE JOURNEYS RUN;"

The germ of the opera is to be found in the Miracle Plays of the Middle Ages. First produced in Italy, its influence continued to spread throughout the continent. By the eighteenth century the opera had become musical rather than ~~oratorical~~ dramatic. The elements of "intelligible melody" and "spirited rhythms" had invaded the music of the church, as we have seen. It was the desire on the part of vocalists to excel in brilliancy of technique that led to the develop-

ment of the florid style. Henry Purcell, England's greatest composer, saw in this new freedom an opportunity to create a type of music which should be peculiarly native to his people. It is said that "His melodies bear the freshness and spontaneity of the English Folk-Song at a period when music was generally cultivated, before civil war and religious bigotry had crushed the art spirit which, during the sixteenth century, had made the English people the leaders in musical progress.[1]" John Wesley welcomed this new freedom in composition, and among the early tunes of the Revival are operatic airs from Handel, Arne and Rousseau.

Handel's oratorios have proved a fertile source for the manufacture of hymn-tunes. From his MESSIAH comes "BRADFORD", which is contained in five of our hymnals. "CHRISTMAS", a familiar setting to a Tate and Brady version of "While Shepherds watched their flocks by Night", is given in seven hymnals: THE CHRISTIAN SCIENCE HYMNAL, FREE METHODIST HYMNAL, THE EVANGELICAL LUTHERAN HYMN-BOOK, THE METHODIST HYMNAL, HYMNS OF WORSHIP AND SERVICE, HYMNS FOR THE LIVING AGE, and THE MAGNIFICAT. The tune "THATCHER" finds a place in five hymnals.

"ANTIOCH" is assigned to Handel and Lowell Mason by the eight hymnals which include this fine old tune. It seems to have first appeared in 1833 in Hawhes' COLLECTION OF TUNES as "COMFORT". The Canadian Episcopal hymnal does not recognize Handel's claim as

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1. BALTZELL - HISTORY OF MUSIC. P.209.

well-grounded. James T. Lightwood, seeking further information concerning the origin of "ANTIOCH" received from Professor Prout the opinion that "it is very far from Handel.[1]" It seems to be of American origin, but the source remains shrouded in mystery. Wedded to Watt's Nativity hymn -- "Joy to the World", "ANTIOCH" has attained great popularity. It has an honored place in C.E., Co. 97, M.E.75, F.M.61, P.98, S. 112, S. 137, and U. 195.

The overture to Arne's opera ARTAXERXES contains a minuet from which is taken the tune "ARLINGTON". R. Harrison was the first to arrange it as a hymn-tune. In 1784 it appeared in his SACRED HARMONY. Eight modern hymnals are continuing its use.

Third and last of the opera composers was Rousseau (1712-1778) from whom the adaptation of "GREENVILLE" has come. The Christian Science, Free Methodist and Methodist Episcopal hymnals continue its use.

LATER TUNES.

As the great Wesleyan movement spread over Britain, every struggling church musician endeavored to write in the free, fuguing style. From this abundance of material hymnody has gleaned much that is beautiful and spiritual. Among these real contributions to sacred song may be listed "SILVER STREET", "TRURO", "CARLISLE", "FILLMORE", "ESSEX", "GERMANY", "JEWETT", and "WILMOT".

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1. LIGHTWOOD - HYMN-TUNES AND THEIR STORY. P.360.

well-grounded. James T. Lightwood, seeking further information concerning the origin of "ANTIOCH" received from Professor Prout the opinion that "it is very far from Handel." It seems to be of American origin, but the source remains shrouded in mystery. Wedded to Watt's Nativity hymn -- "Joy to the World", "ANTIOCH" has attained great popularity. It has an honored place in O.E., Co. 87, M.E.75, T.M.81, P.88, S. 113, S. 137, and U. 195.

The overture to Arne's opera ARTAXERXES contains a minuet from which is taken the tune "ARLINGTON". R. Harrison was the first to arrange it as a hymn-tune. In 1764 it appeared in his SACRED HARMONY. Eight modern hymnals are continuing its use.

Third and last of the opera composers was Rousseau (1713-1778) from whom the adaptation of "GREENVILLE" has come. The Christian Science, Free Methodist and Methodist Episcopal hymnals continue its use.

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1. LIGHTWOOD - HYMN-TUNES AND THEIR STORY. P.380.

From Dr. Gauntlett (1805-1876) comes the old Methodist tune "IRBY", which places in Co.114-250, L.287, P.95, Sw.514, and W.435.

METHODIST TUNES IN AMERICA.

The newly developing ENGLISH HYMN became popular in America through the "fuguing" tunes which Billings introduced during the days of the Revolution. His example was followed by Oliver Holden, a young business man of Charlestown, Massachusetts, whose tune "CORONATION" is still the popular setting for "All Hail the Power of Jesus Name" so far as America is concerned. These fuguing tunes ran their course then gave way, in the nineteenth century, to the more artistic and worshipful melodies of Hastings, Mason, Conkey, Bradbury, and others of less note.

Thomas Hastings, early sponsor of the new HYMN, composed a thousand or more tunes. Modern hymnody retains from this extensive list a group of four, all of which have entered into the most sacred experiences of life. "TOPLADY", the simple devotional tune to "Rock of Ages", first appeared in 1830 in SPIRITUAL SONGS. Nine Protestant hymnals include it. "ORTONVILLE" occurs in seven books. "RETREAT" may be found in Co. 221, C.S.18, M.E.349, S.223, and S_W.560. "ZION", the musical setting to William Williams well-known hymn "Guide Me, O Thou Great Jehovah", finds a place in C.S.133, F.M.137-306, M.E.64,460, and P.408.

Lowell Mason's ability as an arranger and adapter of tunes led him deeply into the realms of ecclesiastical and of folk music. His tunes represent every type of music from the old Plainsong to the modern day, and from each he has retained a beauty and strength which makes him an outstanding figure in the field of church music. The Methodist hymn-book alone uses thirty-three different tunes, which Mason either composed or arranged. From the present survey are discovered eleven common tunes. In point of familiarity "BETHANY", "BOYLSTON" and "OLIVET" seem to be on an equality for all occur in nine hymnals. Even among the three however, "BETHANY" seems to hold a more revered place. Its strains have long echoed from the towering cathedral and the humble mission. In the house of mourning it brings solace more often than any other hymn. Truly "BETHANY" has entered into the very fibre of the Christian Church.

Other familiar tunes by Mason are "LABAN", "ROCKINGHAM", "WARD", "WATCHMAN", and "HEBRON".

In the nineteenth century the AMERICAN GOSPEL SONG began to evolve. Many composers of this period accepted both types and composed tunes for each. Definitely in the ENGLISH HYMN style, however, are "JUST AS I AM" and "REST" by Bradbury, "RATHBUN" by Conkey, and "SILOAM" by Woodbury.

THE ENGLISH HYMN with its origin in the native folk-song of Britain, has and is making a large contribution to the congregational singing of the Protestant Church. Through the "Methodist"

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THE PLACE OF THE GOSPEL SONG IN MODERN HYMNODY.

Sacred hymnody has ever sought to be a conserving agency for the Christian Church, taking unto itself only such materials as have proved their spiritual worth. The refining fire of orthodox criticism, which has been turned upon each new type of song in its turn, is now engaged in combating the AMERICAN GOSPEL SONG. Conceived in the old "Spirituals" of camp-meeting fame, these rhythmic and somewhat sentimental melodies with their modern four-part harmony grew to be the vehicle by which the great evangelical campaigns of the past century were carried on. Judged by their practical results rather than by artistic value, their worth is unquestioned.

The survey of our hymnbooks reveals the introduction of some twenty GOSPEL SONGS. They have found their strongest allies in those denominations which are non-liturgical and strongly evangelistic. Thus from this common list the Methodist hymn-book contains the greatest number, the Free Methodist book second, and the Canadian Episcopal hymnal ranks third.

THE SPIRITUAL - GOSPEL SONG.

It is said that somewhere between 1850 and 1865 the SPIRITUAL became a GOSPEL SONG, and that men like Dadmun, Horace Waters, O'Kane, Philip Phillips, Asa Hull, and Hartsough all helped in the change. Some SPIRITUALS were so admirable both in

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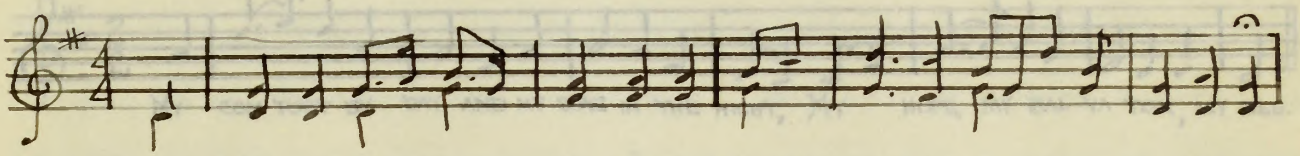
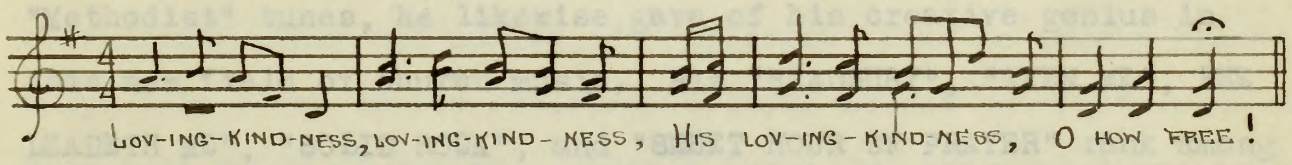
form and content that they easily passed over into the GOSPEL SONG group. Among favorite tunes of such an origin, claim is made to "FOUNTAIN", "LOVING KINDNESS", and "MY BELOVED".

"LOVING KINDNESS", a product of the old-fashioned camp-meeting, is noted for its queer curvet in every second line.

"LOVING KINDNESS".[1]



At the conclusion of each stanza the fourth line is repeated to serve as a refrain, even though the accompanying tune is not so marked.



This melody is given in THE METHODIST HYMNAL (380), the FREE METHODIST HYMNAL (54) and HYMNS OF WORSHIP AND SERVICE (273). In all of these books it is dated 1830 and accredited to William Caldwell.

"FOUNTAIN" appears in our Free Methodist and Methodist Episcopal hymnals. In both it is called "CLEANSING FOUNTAIN".

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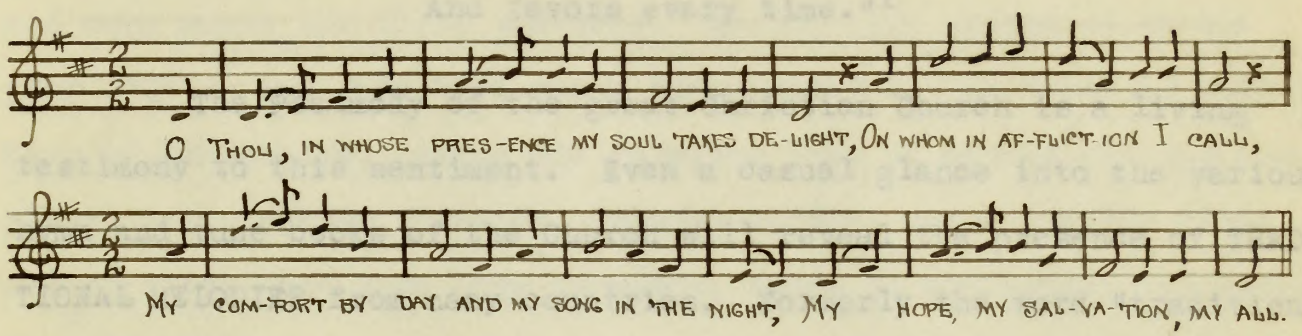
1. FREE METHODIST HYMNAL. P.34.

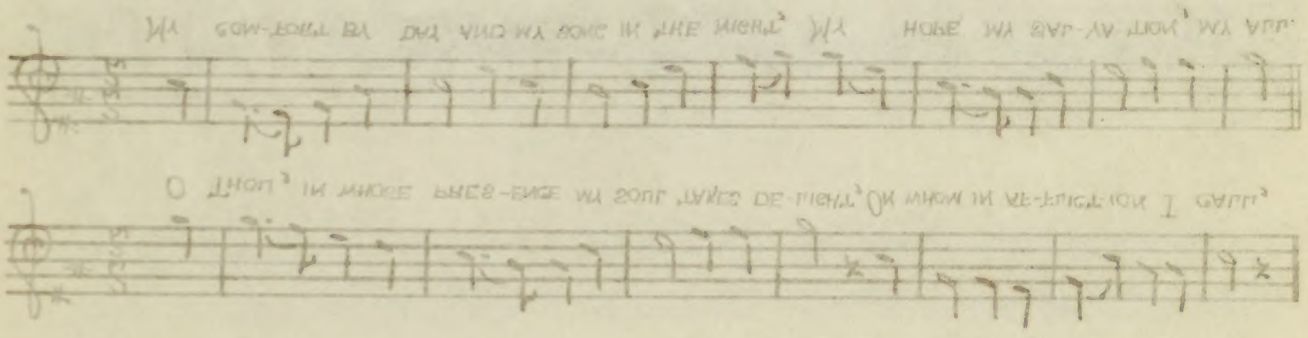
Representative of certain songs without choruses which nevertheless have a typically "Spiritual" tune, Mr. Lorenz mentions "MY BELOVED".[1]


O Thou, in whose pres-ence my soul takes de-light, On whom in af-flict-ion I call,
My com-fort by day and my song in the night, My hope, my sal-va-tion, my All.

LATER GOSPEL SONGS.

Among the early advocates of the AMERICAN GOSPEL SONG stands William Bradbury (1816-1868). Noted as a composer of "Methodist" tunes, he likewise gave of his creative genius in this new field of church music. His "BRADBURY", "EVEN ME", "HE LEADETH ME", "SOLID ROCK", and "SWEET HOUR OF PRAYER" rank among the finest of our American tunes. His efforts have been augumented by such well-known Gospel composers as Robert Lowry, William Doane, Charles Converse, Mrs.Joseph Knapp, George Stebbins, William Sherwin, Charles H. Gabriel, B.D.Ackley, L.H.Meredith, and Grant Colfax Tullar. How closely the creative work of these composers reveals a folk-song basis it is impossible to determine. They have developed a recognized GOSPEL SONG type which modern hymnals find advantageous for the less formal services of the church. They are the modern LAY songs of the Christian Church.

1. LORENZ - PRACTICAL CHURCH MUSIC. P.97


O LORD, IN WHOSE THREE-ONE WE SOUL JAMES DE-LIGHT, (OR WHOM IN RE-JOICE FOR I CALL,
HOPE WE SAP-AV THOU, WE ADD.
WE GOM-FORT BY DAY AND VIND WE SOME IN TIME NIGHT, WE

TRADITIONAL MELODIES.

"Free beauty is not bound
To one unmoved clime;
She visits every ground,
And favors every time."[1]

The Psalmody of the great Christian Church is a living testimony to this sentiment. Even a casual glance into the various hymn and tune books of the Church will reveal the presence of TRADITIONAL MELODIES from many countries. Formerly the word "traditional" served merely as a convenient classification for a mass of untraced tune material; today it occurs less often, for modern compilers are exerting every effort to search out hitherto unknown composers. This activity along the line of musical research is offset in many recent hymnals by the introduction of new materials from a variety of sources. Thus the number of traditional airs in modern hymnals range from seven in the CHRISTIAN SCIENCE HYMNAL to eighty-nine in Williams' SONGS OF PRAISE. Between these two extremes there exists the common heritage of thirty-five melodies. Upon these the present discussion will be based.

UNIVERSAL TUNES.

Few airs have attained such universal popularity as has "ADESTE FIDELES", yet its origin is lost in obscurity. Records show that early in the eighteenth century it was in use among Roman

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1. A.H.BULLEN - (London 1887) LYRICS FROM SONG-BOOKS OF ELIZABETHAN AGE.

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138.

Catholics. At that time many families of wealth had their own private chapels for worship. Thus it became customary for priests who possessed musical ability to visit one family after another and copy music for their services. During this period -- in the year 1751 -- one John Wade was a "pensioner" in the house of Nicholas, King of Lancashire. Among the melodies that he copied for his employer were "ADESTE FIDELES", "STABAT MATER", and a "TANTUM ERGO", all of which have come down to modern times in Protestant and Catholic hymnals alike.

This was the first appearance of "ADESTE FIDELES". Not until 1782 did it appear again, and then it was printed in AN ESSAY ON THE CHURCH PLAIN-CHANT, a collection for Catholic use. Soon after this, the Duke of Leeds visited the Portuguese Chapel in London where he heard the tune sung. Introducing it at the "Antient Concerts" as "PORTUGUESE HYMN", he started it on a most successful career. Vincent Novello was organist at the Portuguese Chapel, and he it was who assigned the tune to John Reading with the date 1680. Nothing in any way resembling this melody has been discovered in the works of either of the composers by this name, so its history continues to remain a mystery.

Modern hymnals show great divergence of opinion concerning the origin of this favorite melody. Three list it as TRADITIONAL, three as "anonymous", three accredit it to Reading, Smith and the Canadian Episcopal Hymnal give Wade's CANTUS DIVERSI - 1751, while the FREE METHODIST HYMNAL is unique in its naming of Marcantoine

Portagallo as composer. "ADESTE FIDELES" -- with its fine modern arrangement by Vincent Novello -- is the one tune of this survey to receive an honored place in the entire list of hymnals, both Catholic and Protestant.

A second tune of equal obscurity is "AMERICA". Two entire volumes besides many pages have been written to trace the history of this cosmopolitan half-Gregorian descant known here as "AMERICA" and in England as "GOD SAVE THE KING". Probably the most familiar story is that one which records how Henry Carey in 1740 composed the melody to be sung at a public dinner given in honor of Admiral Vernon after his capture of Porto Bello, Brazil. Thomas Surette, in his MUSIC AND LIFE[1] says that "AMERICA" originated in Saxony. In harmony with his statement is another story which relates how, after singing it in Germany for years to "Heil Dir Im Siegel Kranz", William C. Woodbridge brought it to Boston and gave it to Lowell Mason. Mason passed on the tune to Smith, who wrote for it "My Country 'Tis of Thee" and presented the new hymn at the children's celebration at Park Street Church, Boston, on July 4, 1832.

"AMERICA" is sung in Switzerland to "Rufst du Mein Vaterland". Russia sung it until 1833. Some years ago it was adopted as the Prussian national tune. Denmark uses it. This old tune has been ascribed to Henry Purcell (1696), to Lulli, a French composer (1670); to "Ayre" by Dr. John Bull in 1619; to Thomas Ravenscroft; to a ballad "Franklin is Fled Away", popular in 1669; and to a Scotch carol "Remember, O Thou Man", which goes as far back as 1609. Perhaps we may conclude with Brown and Butterworth that "Certain bars

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1. MUSIC AND LIFE. P.121.

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These first two melodies hold a unique place in the realm of traditional melody in that they are not bound by the characteristics of any one country. The majority of folk-tunes show definite national characteristics even through the hymn arrangement. Such tunes will be considered by their respective countries.

NATIONAL TUNES.

Youngest in point of folk-lore is AMERICA, yet from these United States come two tunes that are known as TRADITIONAL: "MEAR" and "BATTLE HYMN OF THE REPUBLIC". The former appears in six of our modern hymnals. The Free Methodists accredit it to Aaron Williams, the Unitarians to A COLLECTION OF PSALM TUNES FOR GOSPORT, HAMPSHIRE - C.1750, while the remaining books list it as "traditional", "unknown" and "American Air" -- 1726.

"BATTLE HYMN OF THE REPUBLIC" is unquestionably American. First sung at Southern campmeetings by colored and white congregations alike, this melody was claimed by William Steffe, a popular composer of Sunday School music. It began its career as a hymn-tune at Charleston, South Carolina, from whence it spread even into the Methodist hymnals of the North.

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1. BROWN AND BUTTERWORTH - THE STORY OF HYMN AND HYMN-TUNES. P.338.

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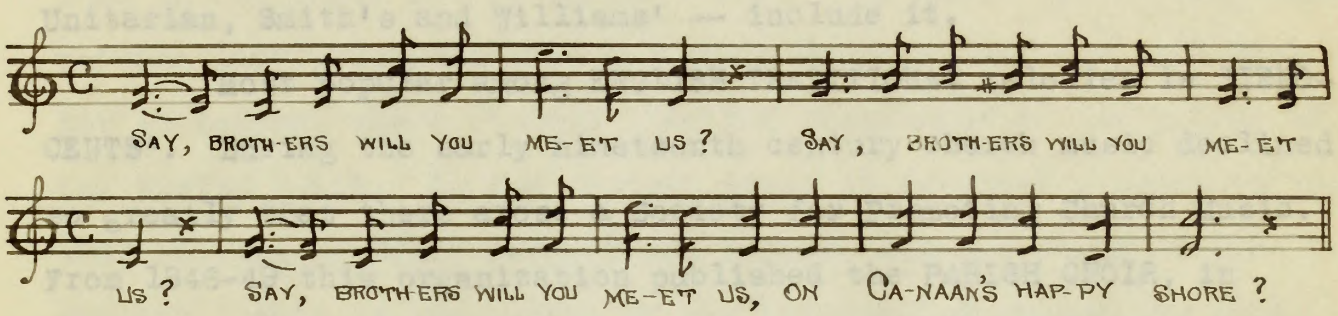
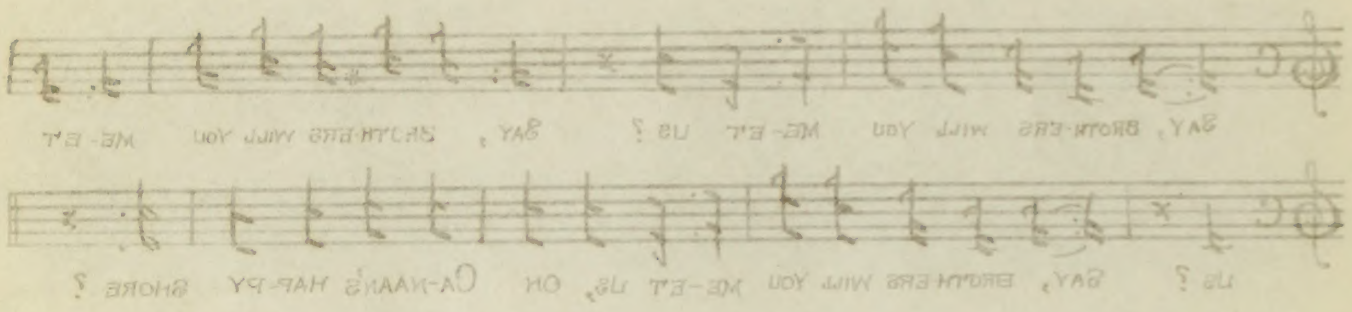
1. SNOW AND BUTTERWORTH - THE STORY OF HYMN AND HYMN-TUNES. P.359.

The Civil War came. While the Twelfth Massachusetts Regiment was stationed at Fort Warren, Captain Hallgreen heard two homesick recruits from Maine singing



Delighted with the melody, he passed it on, and it became the camp song. In place of the old camp-meeting words there was substituted a parody which grew up about a goodnatured Scot in camp named John Brown -- not the Harper's Ferry hero -- who took these musical jests in good spirit. Before the period of training was over Gilmore brought to camp a band which took the tune and harmonized it. As the Twelfth Regiment went to the front they sang their song everywhere. On Boston Common and in New York City the people grew fenzied with excitement over it. It was in December of 1861 that a small party of civilians visited one of the outposts of the army on Virginia soil. After witnessing a skirmish, the little group listened to the strains of the camp melody as it was wafted upward from the tented city below, where-upon the Reverend James Freeman Clarke urged one of the party -- Julia Ward Howe -- to set grander words to the familiar army tune. The result we know.

Since that time the "BATTLE HYMN OF THE REPUBLIC" has traveled widely. It is sung in Europe and England. Kitchener's soldiers



sung it around the World even to the far corners of South Africa and the Soudan. This melody is becoming a common heritage to all peoples. Five modern hymnals -- the Free Methodist, Swedenborgen, Unitarian, Smith's and Williams' -- include it.

Most popular among ENGLISH TRADITIONAL melodies is "INNOCENTS". During the early nineteenth century church music declined so greatly that there arose a Society for Promoting Church Music. From 1846-49 this organization published the PARISH CHOIR, in which appeared "INNOCENTS". Its place among old Psalm-tunes at the end of volume three led it to be variously designated as "Ancient litany", "Latin air", etc. This uncertainty of origin is evident in the nine hymnals from which our data is gained, for the Lutheran and Presbyterian books call it an "Old French melody"; HYMNS FOR THE LIVING AGE accredits it to Handel (1728) with the arrangement by William Monk; THE PILGRIM HYMNAL (370-401) and FREE METHODIST HYMNAL (485) list it by the name of its arranger, William Monk; Jones' BOOK OF COMMON PRAISE (314) gives the following:

Lines 1,2 are in CHRISTMAS. 1.3 is 1.1 repeated,
" 1 also is in STOEL by T.Walker in Rippon's SELECTION OF PSALM & HYMN TUNES, 1806.
" 4 is in a FRENCH CHANSON ascribed to Thibaut, King of Navarre. (1201-54) and printed in C. Burney's HISTORY OF MUSIC, 1776, Vol.II,P.130.

Lightwood[1] comes forward to present the name of Joseph Smith of Halesowen. This man, born in 1800, spent most of his life in his native town where he became an amateur musician of

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1. LIGHTWOOD - HYMN-TUNES AND THEIR STORY. PP.287-9.

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1. LIGHTWOOD - HYMN-TUNES AND THEIR STORY. PP.287-9.

some note. Besides being an excellent alto singer, he composed a number of hymn-tunes and pieces for Sunday School festivals. On page five of his neatly copied folio manuscript there appeared a tune in two parts set to words, called "The Sun". It is said that a young lady governess from Halesowen Rectory took the tune with her to London, where it came into the possession of the editor of the PARISH CHOIR. In its revised state it received a place in the 1861 edition of HYMNS ANCIENT AND MODERN, and has since become popular. Such is the extent of our information concerning this tune.

Other TRADITIONAL AIRS like "DOVER", "KING'S LYNN", "ST. DAVID", "ST. MARY", "LLANGLOFFAN", "DOLGELLY", "IRISH" and "AR HYD Y NOS" show the rich source from which come our English, Irish and Welsh tunes. These have won their way into our recent hymnals.

GERMAN folk-music has entered deeply into our congregational song through the great CHORALES and through such arrangements of Lowell Mason as the noble "HURSLEY" and "MENDON". Besides these we have two well-known airs "ELLECOMBE" and "MENDEBRAS". The former is a picturesque tune which is said to date as far back as 1700, although some hymnologists believe that date to be a century too early. Williams' "SONGS OF PRAISE" (95) assigns it to MAINZ GESANGBUCH, 1833. It appears to be a Catholic hymn in ENGLISH HYMN rather than CHORALE style of composition. Of "MENDEBRAS" we find no further data than that it began as a German drinking song -- popular among students -- and was lifted to the realm of Christian

hymnody. We find it in Co.605, F.M.174, M.E.47, P.62, S.53, and Sw. 82.

Of HEBREW origin is the tune "LEONI". Its entrance into Christian Song is somewhat as follows. About the year 1770 Thomas Olivers attended a conference at Wesley's Chapel in City Road. Visiting the Jewish synagogue in Aldgate one Friday night, he heard a version of the Jewish Yigdal or old Hebrew Doxology, which is usually sung on the eve of the Jewish Sabbath. Much impressed by the old melody, Oliver applied to the cantor Leoni for a copy. For this musical setting he wrote his hymn "The God of Abraham praise". First published in leaflet form, it later appeared in the GOSPEL MAGAZINE for April, 1775. In 1781 John Wesley included "LEONI" in his "SACRED HARMONY" and thus it has come down to the Congregational, Candian Episcopal, Methodist, Swedenborgen, Williams and Unitarian hymnals. The origin of this melody is quite unknown. Lightwood[1] doubts its being much older than the eighteenth century. Lutkin[2] classifies it as Hebrew, but says it lacks the characteristics of great antiquity, and shows the influence of modern harmony.

"SICILIAN MARINERS" and "CRUSADERS HYMN" are both said to have originated in the little Island of Sicily. "SICILIAN MARINERS" first appeared in 1794 when the Reverend W.Tattersall published his musical edition of MERRICK'S PSALMS. Here the melody is set to the Nineteenth Psalm and named "SICILIAN HYMN". Efforts to trace its origin have proved futile. According to reliable authority it is

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1. HYMN TUNES AND THEIR STORY. P.143.
2. LUTKIN - MUSIC IN THE CHURCH. P. 5.

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1. HYMN TUNES AND THEIR STORY. P.142.
2. BUTKIN - MUSIC IN THE CHURCH. P. 5.

unknown in Sicily at the present day. This melody is said to bear a strong resemblance in form and melody to the folk-tunes of Southern France. A drone bass which forms an essential feature in folk-tunes of that section seem to establish a relationship with "SICILIAN MARINERS". Although unknown in Sicily at the present time, this tune is sung by gondilers in Venice on St.Mary's Day to the words "O Sanctissina, O Purissima".

"CRUSADERS HYMN" or "ASCALON" has for years been accepted as the national air of the Crusades. Modern research comes to discountenance this "Crusader" story by discovering that the hymn-tune is totally unlike the style of that period; by showing that other papers of that time in no way substantiated this supposed discovery as related in the EVANGELICAL MAGAZINE for June 1850. The tune is No.287 in SCHLESISCHE VOLKSLIEDER, a collection of Sicilian folk-songs by Hoffmann and Richter published in 1842. In the preface to the book we read "In the Summer of 1836 I visited a friend in the country (referring to the district of Glatz). Towards evening I heard the haymakers singing; I made inquiries -- they sang folk-songs which to me seemed worthy of being collected. For this purpose I associated myself with my friend Richter, and we divided the work between us. He had charge of the musical portion, and I took the rest."[1] "CRUSADER'S HYMN", then, is a Sicilian folk-song.

Gauntlett took the melody, adopted it as a hymn-tune, and inserted it in the CONGREGATIONAL PSALMODIST. Curiously enough an

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LIGHTWOOD - HYMN TUNES AND THEIR STORY. P.339.

eighteenth century tune "DALSTON" opens with the same phrase, and is similar throughout. Further research may throw additional light on this interesting old tune which occurs in our Congregational, Methodist, Presbyterian hymnals and HYMNS FOR THE LIVING AGE.

In this resume of familiar traditional melodies we close with two tunes which are generally attributed to the folk-music of Spain. "BALERMA" -- accredited to Hugh Wilson as composer in some books, and to Robert Simpson as arranger in others -- is generally considered of Spanish origin so far as modern compilers have been able to determine. "SPANISH CHANT" or "SPANISH HYMN", retained in seven of our modern hymnals, receives the general classification of "Spanish Melody" from five hymnals -- F.M. 242, L.213, M.E.352, P.236-299 and Sw.100-121 -- and "arranged by Benjamin Carr (1824 or 26)" from the remaining two.

PRESENT TENDENCIES.

The appreciation of TRADITIONAL TUNES is a growing movement throughout all branches of the Christian Church. So apparent is this tendency that one, with considerable safety, may make the generalization that the more recent the hymnal the greater number of TRADITIONAL airs it will contain. Sidney Nicholson [1] confirms this opinion when he says that the attempt is being made in recent collections, notably the ENGLISH HYMNAL, to find in traditional folk-song melodies a source

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1. NICHOLSON - CHURCH MUSIC. P.95.

for popular hymn tunes. Compilers are unearthing some fine tunes as an examination of recent, independent hymnals show. HYMNS FOR THE LIVING AGE by Professor Smith of Boston University reveals the adoption of some fifteen new melodies. Williams' SONG OF PRAISE bears eloquent testimony to this movement by presenting eighty-nine TRADITIONAL melodies -- a most unusual collection.

Such hymnals are but continuing the efforts begun by missionary groups and Christian Associations to create a spirit of universal goodwill. FOLK SONGS OF MANY PEOPLES and COLLEGE MISSIONARY HYMNS, with their melodies from every land, sought to create among college youth an understanding friendship for all races and peoples. Denominational and independent hymnbook compilers are catching that same world passion. The eagerness with which the songs of the common folk are being accepted everywhere is but another indication of the fulfillment of that angelic prophecy of long ago,

"AND ON EARTH PEACE
AMONG MEN OF GOOD PLEASURE."

O U R H E R I T A G E.

(The Summary)

OUR HERITAGE.

(The Summary)

Dean Lutkin of Northwestern University, in considering our Christian musical heritage, makes the significant statement that the hymn tune "Is the one channel through which we can collectively voice our offerings of prayer and praise to Almighty God, the one medium by which all can unite in an inspiring act of worship, and the only means by which the people as a whole can be swayed by a single impulse or uplifted by a common impulse.[1]" Hymn singing offers a precious bond of union with the past as well as a common bond of unity in the present. The Christian Church should rejoice in its mighty heritage of song.

Far back in the earliest days of the World's history, the native love of music began slowly to evolve a folk-song which should one day find its impetus in the life-transforming message of the Christ. This folk-song early became the vehicle by which the common folk propagated the truths of the new faith. In the days of the EARLY CHRISTIAN CHURCH, folk-song and Christian hymnody were wed. As democratic worship began to be suppressed, the Gnostics and Arians arose in protest. Then came the MIDDLE AGES when ecclesiastical supremacy was challenged by the Albigenes, Waldensians and the Hussites. We may say, however, that the real power of the Church, up to and including the Middle Ages, lay in the multitude of carols which developed -- without the influence of conscious art -- throughout Europe and Great Britain.

The fifteenth century witnessed the outbreak of a mighty REFORMATION. The carols and folk-songs of Germany furnished Luther

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1. LUTKIN - MUSIC IN THE CHURCH. P.1.

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with musical settings for his majestic chorales. Calvin, desiring a plain unison Psalmody, had recourse to the folk-melodies of France. These tunes in turn were augmented by native Scotch melodies which Knox and his fellow exiles adopted after their return home. Thus Protestantism led by Luther and Calvin, sung its way into the hearts of the folk who were everywhere hungering and thirsting after the vital message of the Gospel.

Lastly, in the MODERN ERA, folk-music again proved its affinity for Christianity. Under the incentive of the great Wesleyan Revival, the English hymn developed. Rooted and grounded in native folk-song, the Methodist tunes kindled the flames of evangelism throughout England, Wales, and even in the New World. Scarcely a century later there arose in America the Spiritual-Gospel Song -- outgrowth of the Middle West and Southern campmeetings. Finally, the great missionary movements of the Church discovered -- and are discovering -- in every land, indigenous melodies which prove invaluable for the great evangelistic and educational program of Christianity.

The various influxes of folk-music into Christian Congregational Song were not simply movements of a day or a generation. Particularly from the time of the Reformation was it true that hymnody which evolved from each non-conformist group was greater than the specific doctrines of the group which created it. And so the best hymns and tunes from each movement have been combined to form a great cosmopolitan hymnody. It does not seem strange, therefore, that the

average run of people find more sacred associations intertwined with their hymns and tunes than with their Prayer Book, or possibly even the Bible itself.

Modern hymnbooks, while slow in adopting the lighter CAROL melodies, do include a few of the best known ones. Recent hymnals show strong tendencies toward admitting many more. A common list of thirty-seven German CHORALES bear witness to the great Lutheran movement. Seventeen PSALM tunes represent the influence of Calvinism in Geneva, Scotland, and England. Peculiarly native to Britain is the ENGLISH HYMN. So influential have been the Methodist tunes that our hymnals still retain more than forty of them. These combine the folk melodies of England, Wales, and America. The GOSPEL SONG of America adds the real contribution of the New World, however. Lastly, our hymnals contain a goodly number of TRADITIONAL AIRS -- universal and national -- which to the already large number of different folk strains add yet others.

This is our heritage. Hallowed with rich associations from the past and sanctified by the lifeblood of many martyrs, Christian Psalmody comes to the modern Church as a priceless possession. Who shall assess the debt of the Christian Church to the people for its devotional music? Pure folk lays teach the oneness of mankind; they are notes of common joys and common griefs. These songs strike a common chord which shall yet lead mankind into the unity of a saner world -- into the consciousness of Eternal Love.

LIST OF ABBREVIATIONS.

C.S.	The Christian Science Hymnal.	1910
Co.	THE PILGRIM HYMNAL.	1912
F.M.	FREE METHODIST HYMNAL.	1910
C.E.	THE BOOK OF COMMON PRAISE (Canadian Episcopal)	1909
L.	THE EVANGELICAL LUTHERAN HYMNAL.	1924
M. E.	THE METHODIST HYMNAL.	1905
P.	HYMNS OF WORSHIP AND SERVICE. (Presbyterian)	1908
R.C.	ST. BASIL'S HYMNAL.(Roman Catholic)	1918
S.	HYMNS FOR THE LIVING AGE. (Smith)	1923
Sw.	THE MAGNIFICAT.(Swedenborgen)	1911
U.	HYMN AND TUNE BOOK. (Unitarian)	1914
W.	SONGS OF PRAISE. (Williams)	1925

C.M. Common Metre.

D.C.M. Double Common Metre.

L.M. Long Metre.

D.L.M. Double Long Metre.

S.M. Short Metre.

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C.B. The Christian Science Hymnal.

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P. HYMNS OF WORSHIP AND SERVICE. (Presbyterian)

R.C. ST. BASIL'S HYMNAL.(Roman Catholic)

S. HYMNS FOR THE LIVING AGE. (Smith)

Sw. THE MAGNIFICAT.(Swedenborgen)

U. HYMN AND TUNE BOOK. (Unitarian)

W. SONGS OF PRAISE. (Williams)

C.M. Common Metre.

D.C.M. Double Common Metre.

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